BUDGETING A KITCHEN | WHAT STYLE IS YOUR HOUSE?

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BUYING & RENOVATING

KITCHEN RE-DO

Reno hints, pantries & 7 great kitchens!

MODERN FARMHOUSE

Roots of this popular trend: getting it right

CHOOSING PAINT COLORS

10 reliable tips for a beautiful scheme

+ DIY it!

wallpapering, floor fixes

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ON THE COVER Photo by Greg Premru for Patrick Ahearn Architect

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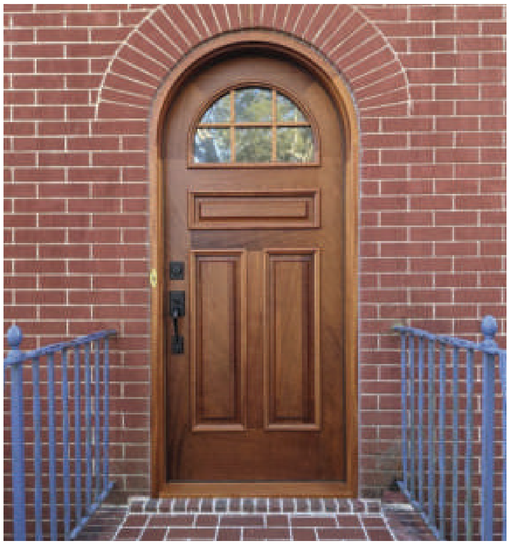

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Take lots of "before" pictures!

Still house-hunting? Just starting a renovation? Congratulations and well wishes! There's no more exciting time than when you buy a house and then make it a home. I have a little nugget of advice: Take pictures. I regret that I didn't take enough of them, especially at the beginning. Who would have thought I could forget the true impact of orange shag and a chimney blocking the upstairs hall? But memories fade.

Take photos of all sides of the exterior and the yard. Even before you move in, photograph every room; that way, furnishings aren't in the way. Take garden photos in every season. As work progresses, capture overall shots and details, DIY in progress and contractors making headway. Be sure to use adequate light and save the photos as large files.

You'll want the pictures later, to prove how far you're come and to impress family and friends. Also, you never know when you might want to refer to a photo that shows original or existing conditions. If you document the house and your work, you can even pass along a record for the next owner, along with the deed. Just think if you'd had that!

Whether you're renting while dreaming of homeownership, actively searching, just starting restoration, or down-sizing (up-sizing?), you'll find encouragement in the pages that follow. A special section covers kitchen and bath renovations, including some inspirational rooms. Upfront, find valuable information for homebuyers and DIYers. Besides house tours, features cover curb appeal and how to pick an exterior paint-color scheme. Enjoy your adventure!

ANDRIY BLOKHIN/ADOBE STOCK

It’s All in the Details

Whether you are restoring a vintage home or designing a new one with a traditional feel, finding the right elements is key to your success. From period reproduction door sets and lighting to authentic push-button switches, details make all the difference.

1

2

3

4

1. Ceiling Lights

Give every room a new focal point with a dazzling chandelier or semi-flush light. For maximum impact, choose a design to contrast with the style of the space (try Mid-Century in a traditional home).

2. Push Button Switches

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3. Door Sets

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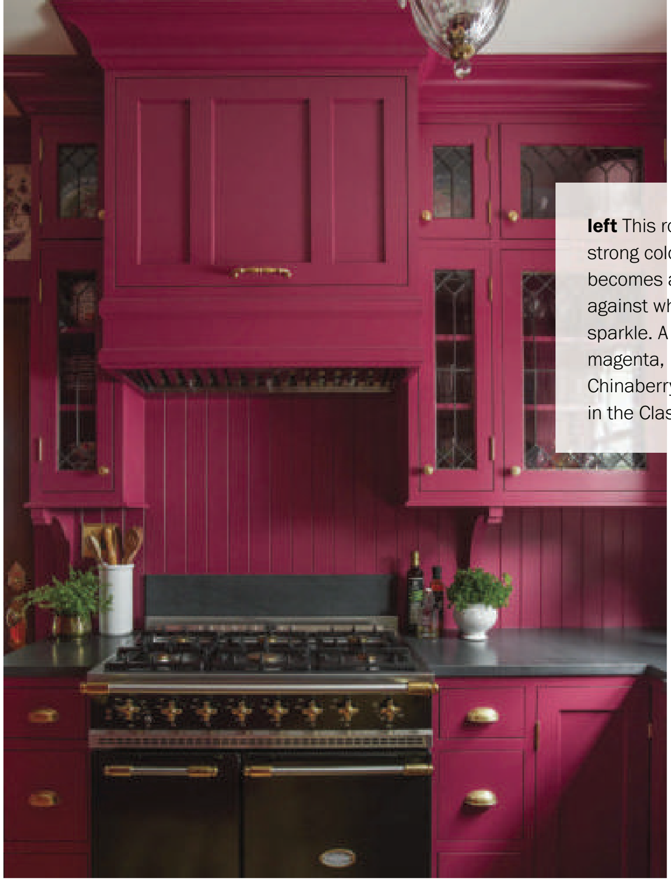
Q

“EVERY room in my house is painted white, and I’d like to use new paint colors … but where do I begin?”

It’s easy to be intimidated by overwhelming possibilities. Cues are there, though. Context is first: note existing woodwork (fir, oak, mahogany?), brick or tile at the fireplace, your pottery collection. Consider sightlines to other rooms. Age and style create context; you wouldn’t use a mid-century tangerine in a Victorian. Is the room dim or sunny; north-facing, or bathed in hot western light?

The usual decorators’ advice to “start with the carpet” is not a bad approach. A favorite rug provides pre-selected options. It is easier to find a compatible paint color than it is to find a carpet after the paint is dry.

Even after choosing a direction and eliminating certain colors, you have plenty of options. Personal preference is very important.



left This room proves that strong color, used well, becomes a neutral backdrop against which details sparkle. A tried-and-true magenta, Benjamin Moore’s Chinaberry is color #1351 in the Classics collection.

Q

Are white kitchens too modern for an old house?

Believe it or not, the enameled white kitchen was a standard from about 1910 through the 1940s—it’s not just a recent trend. White cabinets and white tile fit the sanitary obsession during that time as germ theory became widely accepted. “Enamel” (oil-based) paint was hard-wearing and easy to clean. In a 1915 bungalow, for example, where you’d find plenty of stained and shellacked woodwork in the main rooms, the kitchen cabinets were probably painted.

Historically, the white suggested for a kitchen was understood to be an off-white: cream, bisque, light coffee, or tinged with yellow, pink, or grey. Bright white was normally reserved for bathrooms.

> **“Soon it got dusk, a grapy dusk, a purple dusk over tangerine groves and long melon fields; the sun the color of pressed grapes, slashed with burgundy red, the fields the color of love and Spanish mysteries.”** —Jack Kerouac in *On the Road*

> **“It’s a good thing that when God created the rainbow he didn’t consult a decorator or he would still be picking colors.”**
>
> —Sam Levenson

Color triggers instinctual *and often unconscious responses.*

Intensity and context affect how we perceive a color, of course, but these are truisms for a reason: The color of sky and ocean, **blue is peaceful and tranquil**, causing the body to produce increased levels of neurotransmitters (such as GABA) to help focus and relaxation: good for bedrooms and reading nooks. **The human eye is most sensitive to green**, the color of nature; calming, healing green is good for bedrooms and living rooms. **Orange is warmth**, fall leaves and pumpkins; it aids digestion so is used in kitchens and dining rooms. **Energetic yellow stimulates the intellect** and speeds metabolism and is often used in kitchens; however, it’s best in north-facing rooms and may enhance feelings of emotional distress. **Emotionally, red is the most intense**, stimulating heartbeat and respiration; the sociable color works for dining rooms and libraries.

CHRISTIAN J. ANDERSON (TOP); EDWARD ADDEO

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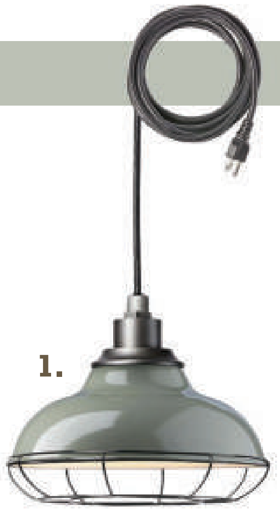
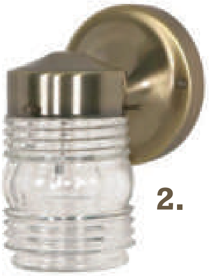


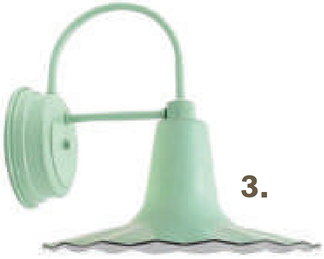
1.

2. Farmhouse Light Quirky and petite, Nuvo Lighting's ***mason-jar sconce*** conjures a canning jar. In several finishes and a choice of clear or frosted glass, the sconce is 8½" high x 4" wide with a 5½" extension: $13.99. **nuvolighting.com**



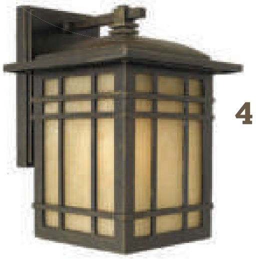
2.

3. Flirty Skirt A big part of the charm of Barn Light Electric's ***Seaside wall sconce*** is its frilled, fluted shade. In many, many colors, it comes in three sizes and can be fitted for incandescent or integrated LED. Also available as a post mount or pendant. A 12" wide sconce extends 5½". As shown in Jadite: $389. **barnlight.com**



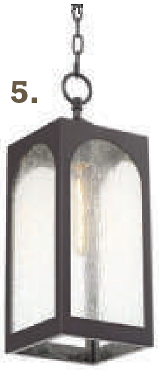
3.

4. Rugged Craftsman In the Prairie genre with Asian influence, the wet-rated ***Hillcrest Wall Lantern*** is aluminum with a distressed bronze patina and opaque linen glass. Medium is 10" high x 7" wide with a projection of 8"; for a standard bulb up to 150W. $160.90 House of Antique Hardware, **houseofantiquehardware.com**



4.

5. Pure Pendant The ***Possini Euro Tyne outdoor pendant*** is a good fit for homes with a touch of Spanish Colonial or Italianate style. The fixture measures 19" tall x 7" wide x 7" deep. In a bronze finish with seedy glass, it comes with 75" of chain: $149 from Lamps Plus, **lampsplus.com**



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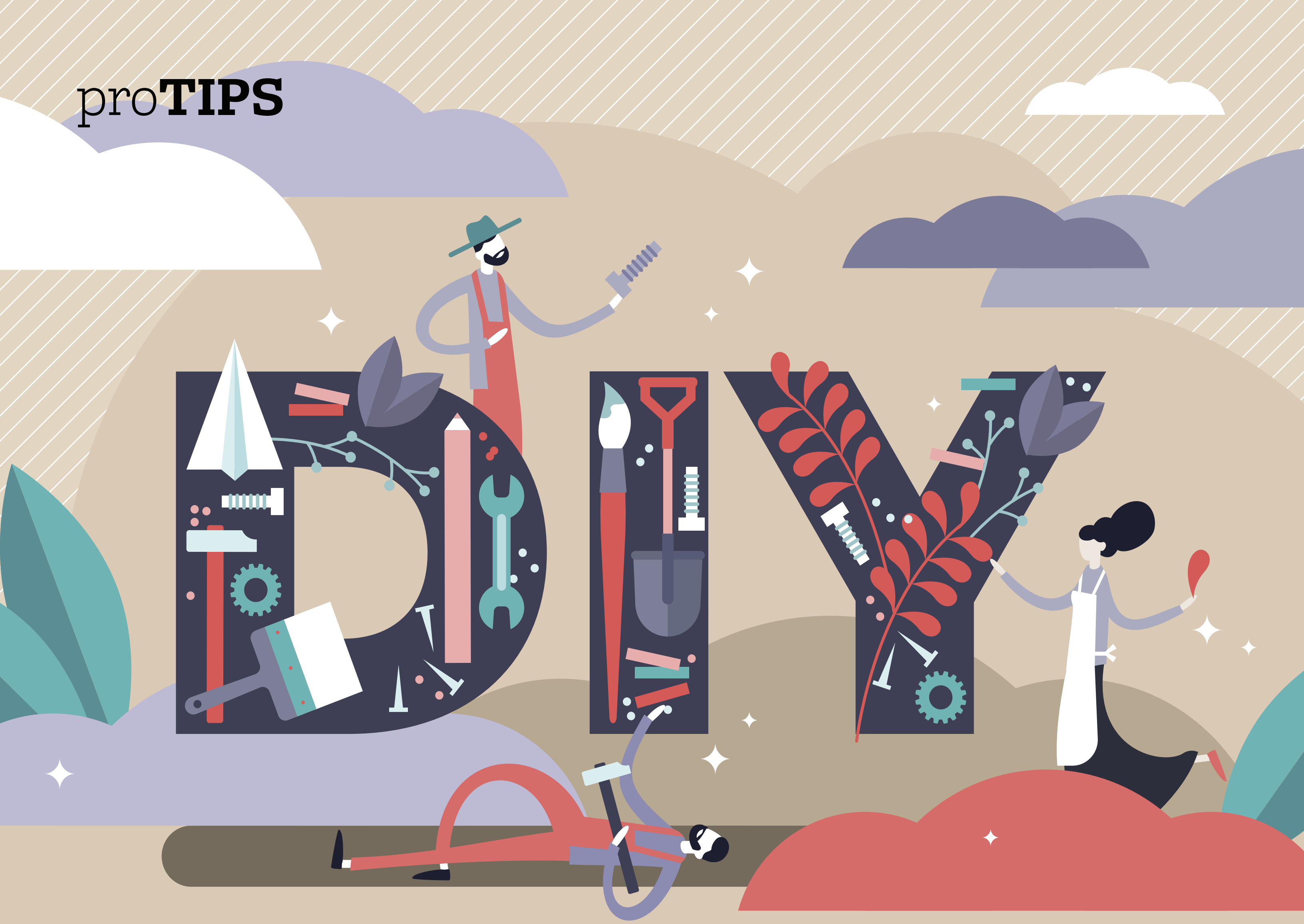

Do It Yourself? Maybe yes, maybe no.

Contractors tell stories about jobs that involved redoing the client homeowner's DIY work—often at greater expense than if the pros had been called in at the start. Be realistic about your skills and patience. Don't forget safety!

1 If it requires **a license or certification, don't do it yourself.** That includes plumbing, electrical work, and HVAC installation or repair. Stay away from putting up scaffolding and foundation work.

2 **Work that involves major elements of the building envelope are best left to pros**: roofing and flashing, window installation, new siding or shingles. These jobs require experience and a screwup means water gets in.

3 Common **DIY projects** include light demolition (pulling out kitchen cabinets, say), prep work and painting, drywall or plaster repair (but not replacement), batt insulation, straightforward wallpapering, and wood window repairs. Before you start, **weigh the investment you'll need to make in tools**. Consider: To save money, are you willing to settle for a not-quite-perfect job?

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TIPS FROM a bona-fide HOME INSPECTOR

Inspection is critical prior to purchase: the report helps you budget for repairs, and may nullify an offer if significant problems are discovered. Later, continue to do your own walk-throughs.

BY TOM CORBETT

Old houses are charming because of craftsmanship and history. At the same time, old houses need more attention than newer houses—more observation, care, maintenance, and repair. All building components have a "Projected Useful Life" issued by the manufacturer, a linear progression over time that predicts component failure. If maintenance and replacement have been deferred for years, or decades, restoration may be very expensive.

Let's start with the home inspection you'll get before you go to contract on a purchase. **Unfortunately, because most home inspectors are referred by real-estate agents, they may not be terribly helpful.** They live in dual agency: brokers send them their clients, but the client pays. Mixed allegiance!

Inspection doesn't end after purchase. You'll become your own inspector, ideally making the rounds of systems and components twice a year. Bring a camera and, for a better look at the roof, a pair of binoculars. By your fourth circuit, you will have developed a sight vocabulary, and a visual sense of when specific maintenance is needed. Most signs of deferred maintenance aren't hard to identify. Think water and rust, a foul odor, squeaking or banging, water dripping and mold, and efflorescence—a white bubbling on concrete or brick that indicates a release of salts.

The National Association of Realtors (NAR) says that **1% to 4% of a house's value should be set aside for yearly maintenance projects and minor repairs**. Maintenance is absolutely critical. It's just like your health: ignore minor dental problems and you might be in for a root canal or extraction. From a recent Forbes article entitled "Home Maintenance: The Cost Buyers Can't Afford to Ignore": "Home expenses and poor maintenance are [what] buyers overlook the most." And CNBC has noted that **63% of Millennial homebuyers' regrets after purchase are tied to poor and deferred maintenance by the seller**.

The doctor/patient analogy is apt when it comes to owner/house. A good diagnostician takes enough time with patients. **Your twice-yearly inspections should be relaxed and thorough.** Consider that houses have an anatomy: the "digestive system" is its plumbing; the nervous system is electrical; the skeleton is structure. The siding is the skin, the eyes are windows. Your inspections will teach you to comprehend visual information to find defects. Itemize: walk through the house twice, writing down all the systems and components you recognize. Create a

spreadsheet if you can.

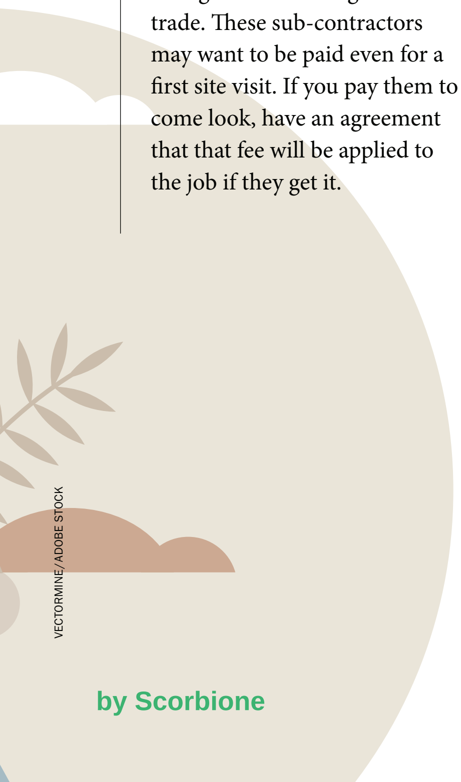
Know your limits. If you notice flickering lights or a strong sewage odor, you must hire a licensed contractor to assess the problem. Such system components are potential life safety hazards when they deteriorate. Don't mess with sepsis, electrocution, or fire. Remember to turn the power off before touching any electrical or mechanical equipment.

Good contractors use their training and building experience to "tune into" what's wrong in the house. After a year or two, you'll develop some expertise yourself. You'll begin to recognize when maintenance becomes a repair that's needed. Keep a separate page for each trade: roofer, plumber, electrician, painter. If the scope of repairs is large and involves multiple systems, it's a good idea to follow up with a knowledgeable general contractor. If you act as your own GC, that will mean hiring and overseeing each trade. These sub-contractors may want to be paid even for a first site visit. If you pay them to come look, have an agreement that that fee will be applied to the job if they get it.

TOM CORBETT

Now living in Portland, Oregon, Corbett did home and commercial inspections as well as providing expert witness testimony in the Chicago area for more than 30 years. Find valuable information on his company website along with additional resources: tomacor.com

left A general, pre-purchase home inspection should take hours and leave you with a hefty inspection report describing the state of plumbing, foundation, roof, electrical system, HVAC, chimney, plaster, etc. Expect to pay $300 to $450 for inspection of a 2,000-square-foot house, depending on location and experience.



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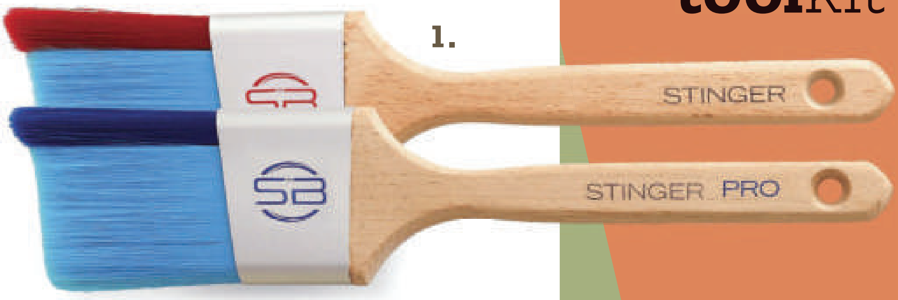

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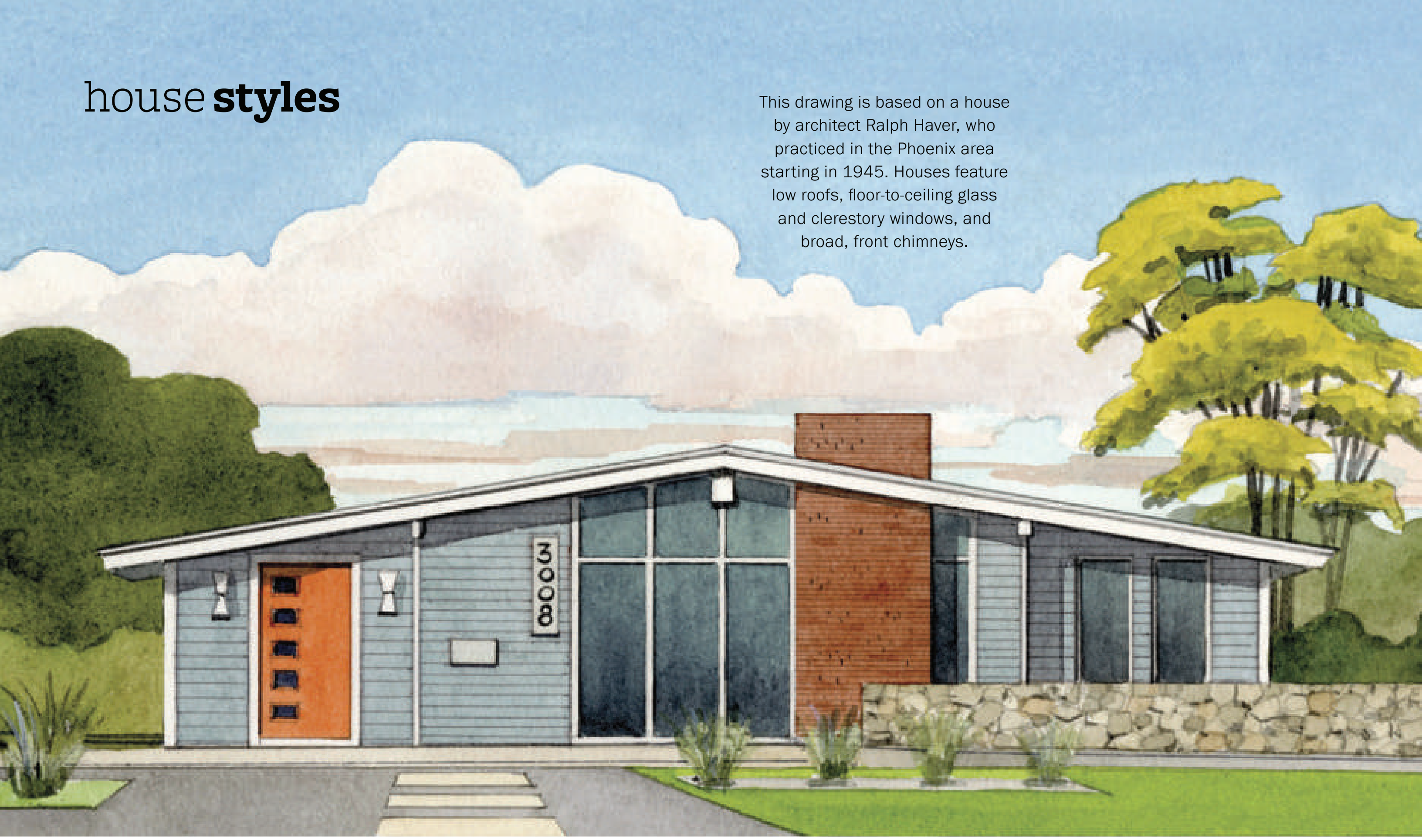
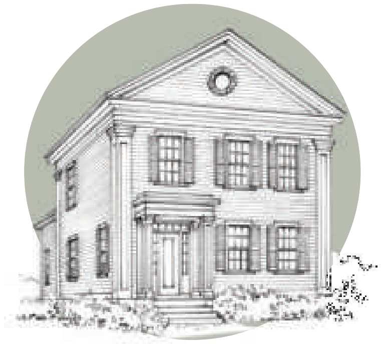


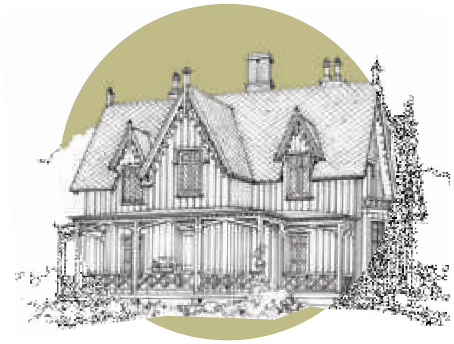
This drawing is based on a house by architect Ralph Haver, who practiced in the Phoenix area starting in 1945. Houses feature low roofs, floor-to-ceiling glass and clerestory windows, and broad, front chimneys.

what style is **my house?**

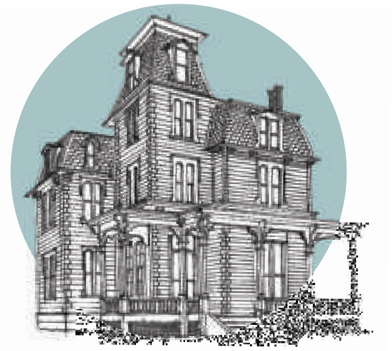
That's the single most-asked question by those who just bought an old house. Why does it matter? Style and date of construction offer important cues for restoration and any renovations. Knowing the original design intention keeps us from removing key surviving elements, and from erring with incompatible add-ons and changes that will have the house talking architectural gibberish. Plus: it's fun to find out that you have an Italianate or a Foursquare, and to learn more about what that means.



GREEK REVIVAL Dubbed the "national style" of the new Republic (1825–1855), this style touched civic buildings, mansions, and cottages alike. Many have a temple form with a front gable and columns or pilasters.

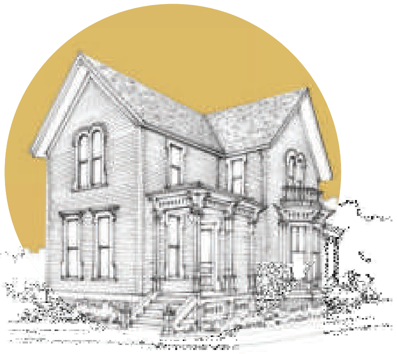


CARPENTER GOTHIC An American version of the 19th-century Gothic Revival, these wood-framed houses often had vertical board-and-batten siding, as well as Gothic "gingerbread" at eaves and porch.

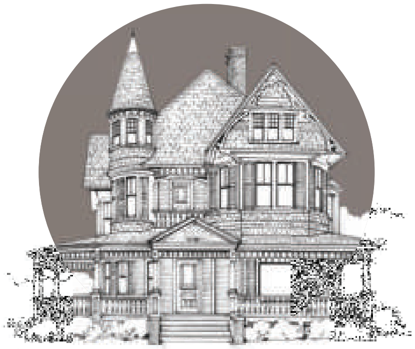


SECOND EMPIRE A Victorian style (ca. 1865–1880) characterized by a mansard roof (named for 17th-century French Second Empire architect François Mansart). Look for bays, large porches, rich ornament.

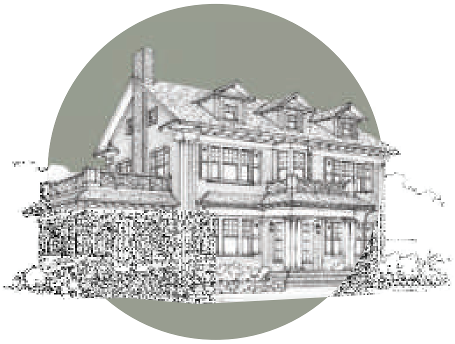
ILLUSTRATIONS BY ROB LEANNA



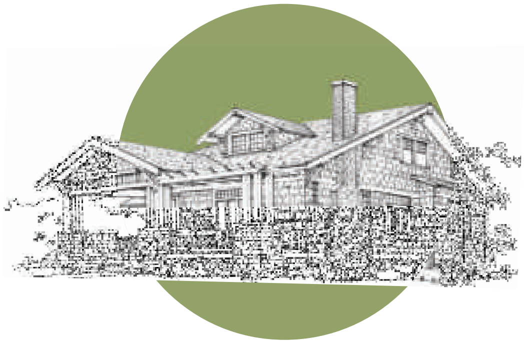
ITALIANATE A label used for houses built ca. 1845–1900 with a combination of simplified (not academic) Italian Renaissance details, usually done in wood. Includes many mid-19th-century farmhouses.



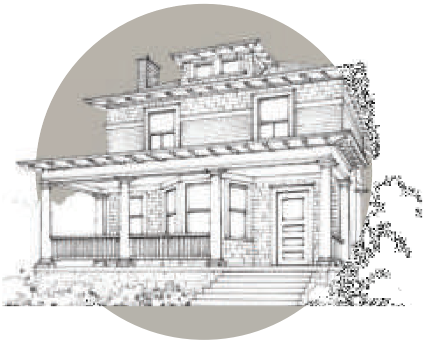
QUEEN ANNE The quintessential Victorian house with nooks and crannies, popular 1874–1910. Asymmetrical, often with a verandah or turret, it was adapted from the English Queen Anne movement.



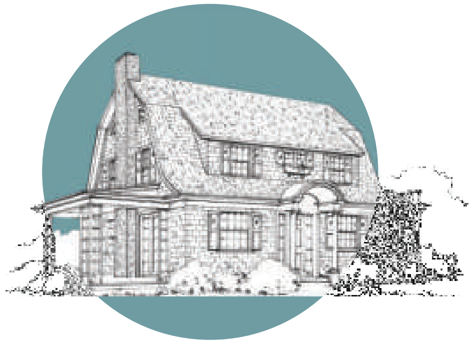
COLONIAL REVIVAL Popular 1893–1950 in most of the USA; a few are academic reproductions, most are freewheeling adaptations of earlier styles. A 20th-century lineage above is betrayed by dormers and sunroom.



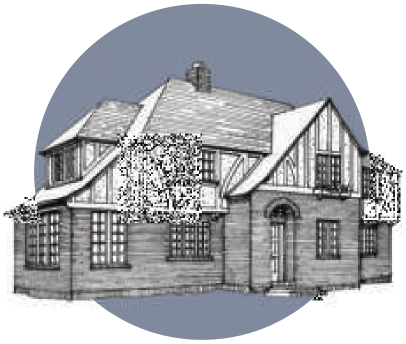
BUNGALOW Low-slung and with exaggerated structure, the Bungalow in its heyday (ca. 1898–1930) was prized for its exotic, Anglo–Indian associations and for the artistic naturalism that tied it to Arts & Crafts.



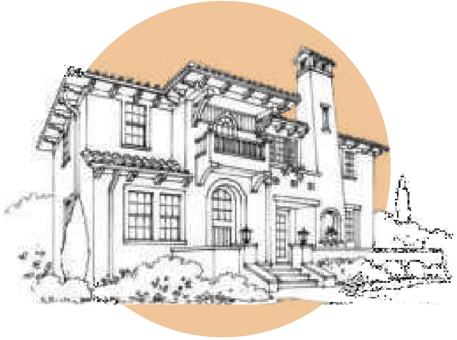
AMERICAN FOURSQUARE These cubic houses ca. 1890–1930 provide lots of space in an efficient, affordable envelope. Early examples have Craftsman or Prairie details; in the 1920s they're Colonial.



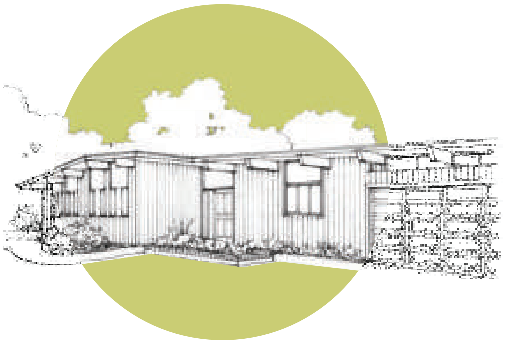
DUTCH COLONIAL Essentially a new suburban style at the turn of the 20th century, its gambrel roof was associated with rare Dutch or Flemish originals in N.Y. and N.J. Long dormers allow a full second storey.



TUDOR Part of the era's Anglo–philia, Tudor style—with steep roofs, casement windows, and decorative half timbering—was popular for both small suburban homes and wealthy stockbroker enclaves, 1895–1945.



MEDITERRANEAN REVIVAL Some may be pinned down as Italian Renaissance or Spanish Colonial. Other houses are better termed Mediterranean, a picturesque mix of French, Spanish, and Italian bits.



MID-CENTURY MODERN In addition to such forms as the split-level and suburban ranch, modernist homes ca. 1932–1970 tend to fall into the Contemporary (shown), International, and Organic styles.

whole house energy retrofits

New heating and cooling technologies add comfort to existing homes with less disruption, saving energy.

AIR SOURCE HEAT PUMPS

When Brooklyn resident Kendall Christiansen realized he could replace an antiquated boiler and his window air conditioners with a single system, he opted for a whole-house air-source heat pump. Commonly referred to as mini-splits and more accurately as inverter systems, air-to-air heat pumps run solely on electricity. As they operate at lower temperatures than traditional forced-air or hot-water systems, they may be three to four times as efficient, even at sub-zero temps. They use less energy, are quieter, and provide heating and cooling without the stop-and-start cycles of older HVAC systems. Although an inverter system is powered by an outdoor compressor, room must be found inside to install microwave oven-size, strategically placed distribution units and to run ductwork if none exists. Taking advantage of high ceilings, Christiansen's installer created platforms in the dead space at the top of closets and passageways to install the Fujitsu Halcyon units, then pushed flexible ductwork through voids in walls and ceilings to connect them to outlet and return vents. Christiansen reports the house is more comfortable and that he's already saving money. Best of all, he no longer needs to remove, store, and re-install five window ACs every year.

AIR-TO-WATER ***BOOST***

House not a good fit for an air-to-air heat-pump system? Consider an air-to-water heat pump instead. Air-to-water heat pumps can supplement heating, supply hot water, and even bring air conditioning in summer. They work by extracting low-temperature heat from outdoor air to heat water inside a hydronic condenser before delivering it indoors.

They're an ideal retrofit for any hydronic HVAC system designed for low water temperatures, such as newer hydronic baseboard or in-floor radiant systems. Because they operate at lower temperatures, an air-to-water heat pump like SpacePak's Solstice system can increase comfort and shave costs as a supplement to an existing heating system, while adding all-important air conditioning in the summer.

Whole House Radiant

Thinking of an addition or extensive renovation? A hydronic radiant system concealed beneath your floors or inside your walls can deliver even, steady heat superior to many conventional HVAC systems. Heating (and sometimes cooling) is transmitted through water or another liquid delivered to flexible PEX tubing through a manifold powered by a heat source (HVAC unit or water heater). Not only will you save on energy costs, but also the house will feel more comfortable with a notable absence of cold or hot spots. While most whole-house and zoned systems are installed by professionals, companies such as Radiantec (radiantec.com) and Radiant Company (radiantcompany.com) offer DIY design and installation advice as well as free price quotes.

recommended ***resources***

HEATING/ COOLING

- **Castrads castrads.com** Custom steam radiators, period & contemporary designs
- **Fujitsu General fujitsugeneral.com** Mini-split heating/air conditioning
- **Mitsubishi Electric mitsubishicomfort.com** Mini-split heating & cooling
- **Radiant Company radiantcompany.com** Hydronic zoned radiant systems
- **Radiantec radiantec.com** In-floor, underfloor hydronic radiant systems compatible with solar
- **Runtal North America runtalnorthamerica.com** Euro-style low-profile hydronic & electric radiators
- **SpacePak spacepak.com** Mini-duct HVAC retrofits, air-to-water heat pumps

JIM POLSON (TOP LEFT)

Tighten Up

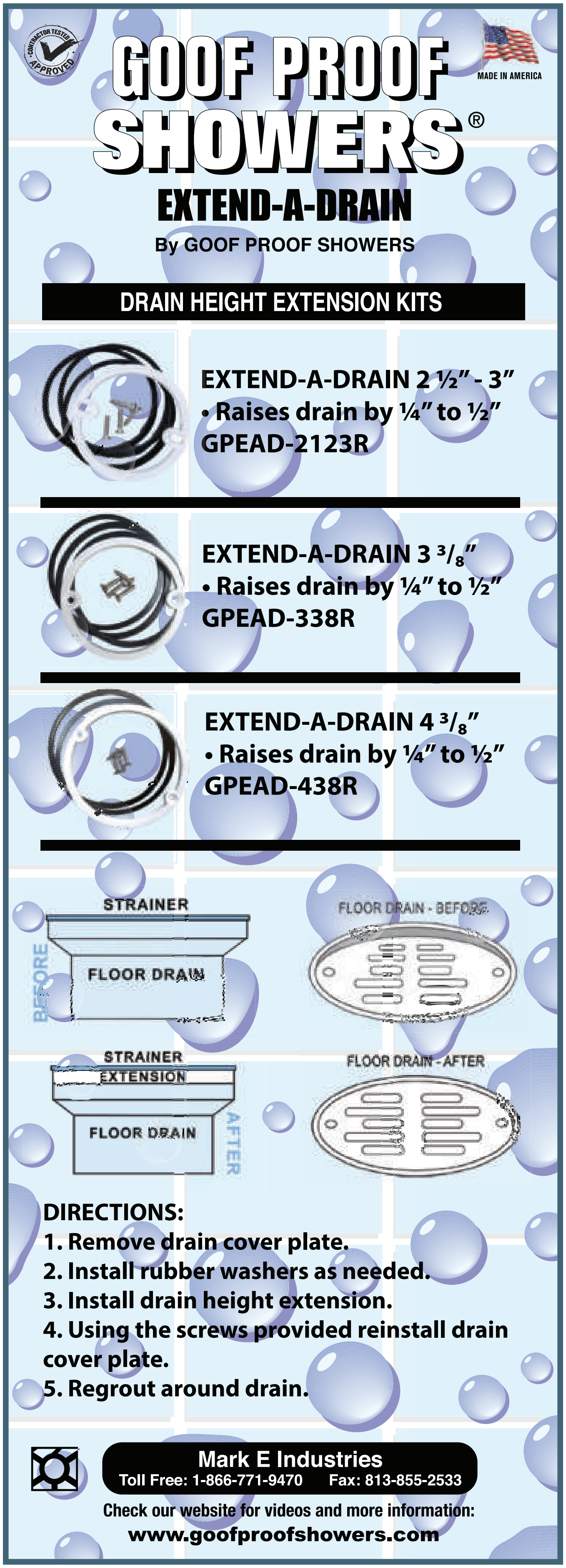
Even large acrylic inserts, like these from Indow, are light enough for one person to install. **opposite center** SpacePak's SIM-060 Solstice inverter heat pump interfaces with any hydronic heating system and provides summer air conditioning. **opposite top** A staple-up hydronic system with PEX tubing between joists, as from Radiantec, has heat emission fins to disperse heat from tubing evenly on the floor above.

Old windows with vintage glass and operable sashes should be treasured, not replaced. Keep drafts at bay and improve overall comfort with interior or exterior glass or acrylic window inserts. Acting as a second, see-through layer, these glazing panels cut down on convection currents caused by room air coming in contact with cold glass. Custom-made inserts are a fraction of the cost of a new window. Interior panels pop into the window frame and are held in place by spring tension, flexible compression, or magnetic attachment. Exterior storms like those from Allied Window attach with invisible clips and are specifically configured to blend in with the existing window frame.

- **Unico System unicosystem.com** Quiet, mini-duct HVAC retrofits

WINDOW UPGRADES

- **Allied Window alliedwindow.com** "Invisible" operable exterior storms
- **Climate Seal climateseal.com** Customizable magnetic acrylic window inserts
- **Indow Windows indowwindows.com** Interior compression-fit window inserts
- **Innerglass Window Systems stormwindows.com** Interior compression-fit window panels
- **Soundproof Windows soundproofwindows.com** Spring-loaded, laminated glass inserts that stop vibrations



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GPEAD-438R

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2. Install rubber washers as needed.
3. Install drain height extension.
4. Using the screws provided reinstall drain cover plate.
5. Regrout around drain.

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Researching Your House

If yours is an old house, it's probably seen some changes since it was built. Before you do any demolition or remodeling, find out everything you can: when the house was built, what it looked like, when additions were made. This information will be helpful as you plan renovation—guaranteed! Besides, researching a house builds your relationship with it and its previous owners, just as a genealogical search brings ancestors to life.

First create a timeline of ownership. Knowing names of people associated with the house comes in handy during research, and their relatives or descendants may even have pictures! Your deed and title paperwork may give you the construction date, along with names of multiple owners and their years of ownership. Other sources include census records (archived locally, or see census.gov), City Directories, and your building department or registry.

> LOCAL SOURCES

Get to know your town historian, as well as archivists for the city and the historical society or museum. Through them you may find photo albums, clippings, event programs, or centennial booklets with names, facts, anecdotes—and photos or drawings. At your library, research newspapers from the time the house was built. (They may send you to an online or off-site repository. Much is still on microfilm.) The newspaper may have recorded the building of your house or tract, with the name of the architect or builder.

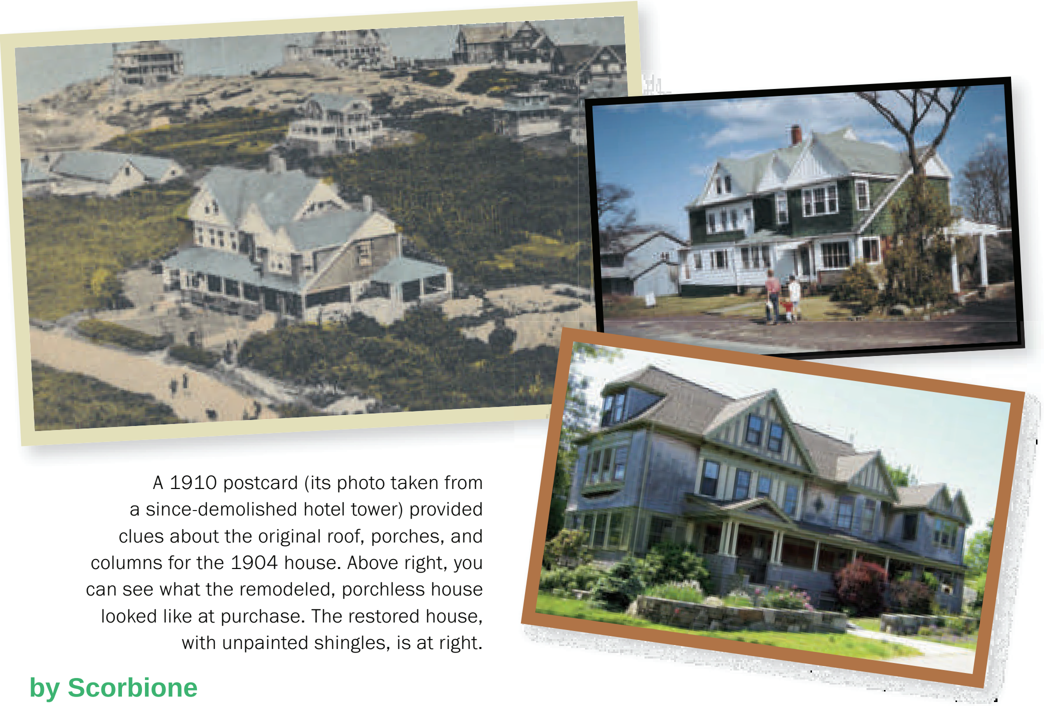
The public library or historical society may have collections of photographs, historical maps, newspaper articles, or perhaps even the archive of your house's architect of developer. Postcards are often sold at antiques and flea markets; your house may be the backdrop of a parade or in the foreground of an aerial shot.

Look to oral history, documentary sources, inferred data, and physical evidence. Oral history means talking to everyone who might know about the house: former owners or their descendants, elderly neighbors, retired contractors, the local historian.

> DOCUMENTARY EVIDENCE

Houses dating earlier than 1850 may not have a paper trail going back to construction, and it's also true that records are lost due to fire or flood. Still, everything from original blueprints to the last permitted addition may be on file somewhere. The Building Department is the place to start—look for original plans, architect and builder, cost to build, floor plans. You need your block and lot numbers, on your deed or building department maps. The Registry of Deeds or Recorder's Office, which may be in town or in the county seat, is the next place to look, for real-estate transactions.

Plat books, drawn for insurance purposes, are large-scale maps showing lots and buildings. If you can't locate a building permit for your house, go back through the annual plat books (usually at the



A 1910 postcard (its photo taken from a since-demolished hotel tower) provided clues about the original roof, porches, and columns for the 1904 house. Above right, you can see what the remodeled, porchless house looked like at purchase. The restored house, with unpainted shingles, is at right.

COURTESY PATRICIA POORE

HISTORIC AMERICAN BUILDINGS SURVEY (HABS)
Since 1933, government-supported surveys have recorded more than 581,000 measured drawings, photographs, written histories, and field notes for more than 43,000 structures & sites. Now digitized for online searches by name, features, building type, and so forth. Material is generally public domain. Go to loc.gov/pictures/collection/hh/ • nps.gov/hdp/habs/index.htm

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library or historical society) to see what year a house was first indicated on the lot. Sanborn fire maps dating to the 19th century show the footprints of house and outbuildings along with the layout of the neighborhood.

At City Hall or in town archives, municipal records include engineering maps, military records, poor houses and indentures, property records, and clippings. City Directories may be stored here or in the local-history area of the library. Many now are on the Internet Archive online. Entries are listed by street address (or by last name), and include owners' names, occupations, employment, children's names, tenants, and servants. In a registered historic district, ask to see the nomination survey to glean historical and architectural information.

Visit genealogy websites to research prior owners. Cemetery websites may offer maiden names and other information.

> PHYSICAL EVIDENCE

Soon you'll see the clues: scars in the flooring where a wall or colonnade once stood; two different generations of rafters in the attic. Inference is an educated guess, so walk through the house with an architectural historian or a seasoned builder, if you can. Find wallpaper scraps in the backs of closets, a wainscot remnant behind the sink. A little bit of forensic demolition may tell you a lot before major work commences.

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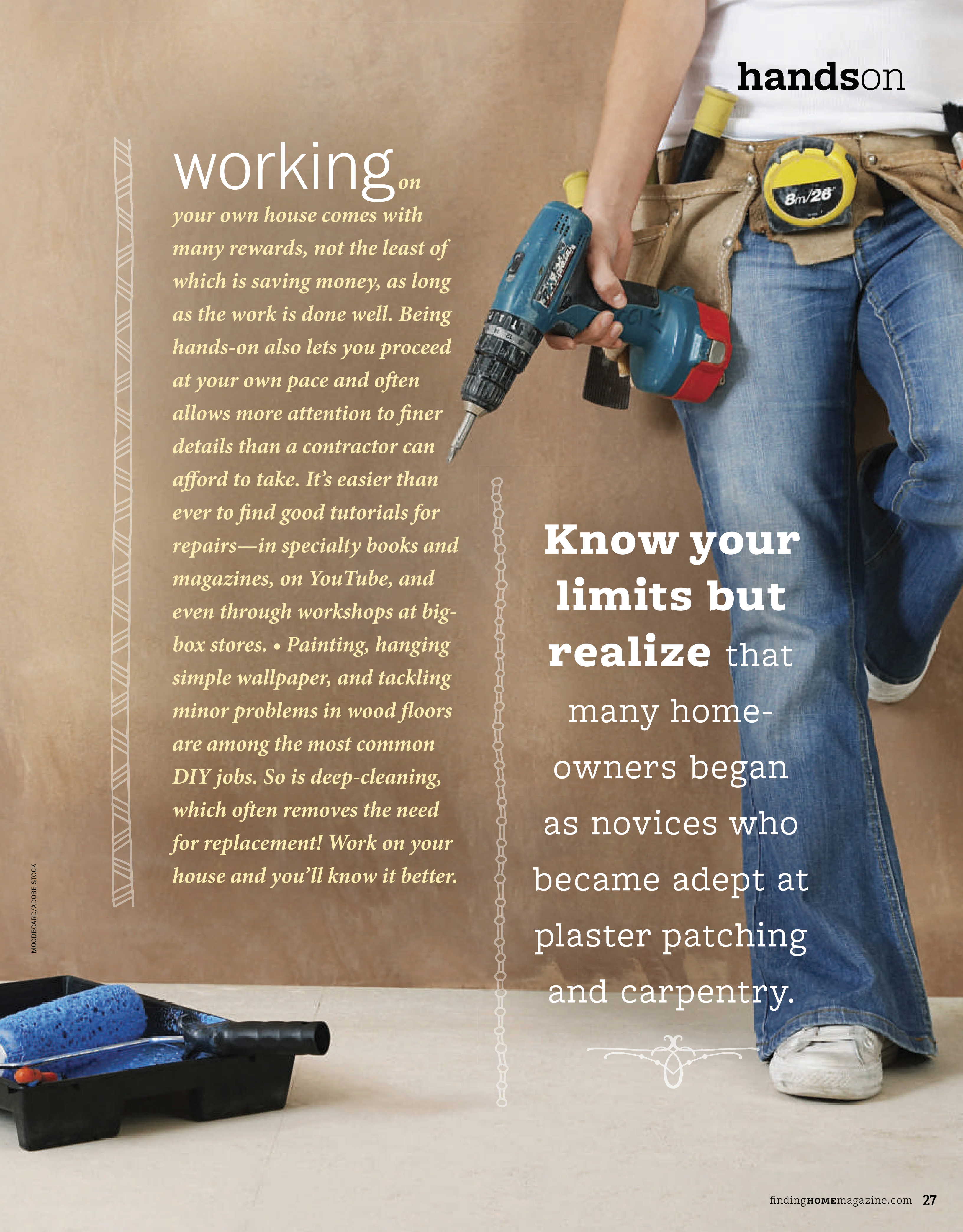

working *on your own house comes with many rewards, not the least of which is saving money, as long as the work is done well. Being hands-on also lets you proceed at your own pace and often allows more attention to finer details than a contractor can afford to take. It's easier than ever to find good tutorials for repairs—in specialty books and magazines, on YouTube, and even through workshops at big-box stores. • Painting, hanging simple wallpaper, and tackling minor problems in wood floors are among the most common DIY jobs. So is deep-cleaning, which often removes the need for replacement! Work on your house and you'll know it better.*

Know your limits but realize that many homeowners began as novices who became adept at plaster patching and carpentry.

MOODBOARD/ADOBE STOCK

wall**papering 101**

A project summary with tips on stripping old paper and using specialty wallpapers.

BY BRIAN D. COLEMAN

above A plastic wallpaper smoother is used to adhere pasted paper to the wall, floating the wet paste underneath.

RODIMOVPAVEL/ADOBE STOCK

Wallpapering can't be that complicated, I thought, as I contemplated a DIY job in my little powder room. When strips began peeling off the wall and paste was drying in my hair, I knew I was over my head. Then I met with the Seattle-based wallpaper hanger Jeffrey Tritt (trittj@msn.com) to write this article aimed at novices. He reassures me that wallpapering is doable if you break it down and have the right equipment and tools before you start. **Tritt helped me sum up the process in 10 steps.**

1 Measure carefully before ordering. (Google "wallpaper calculator" or go right to omnicalculator.com) You need the room's length, width, and height; also, the number of doors and windows and their measurements.

2 Review the wallpaper's specifications on pattern repeat and length, and width of each roll, to determine how many rolls you will need. An online wallpaper calculator does this automatically for you. Follow recommendations for waste from drop matching. Then, round up at least 10%, or more if you want to store away matching paper for future repairs.

3 Do the prep work properly. This is critical for adherence and a smooth finish. Make sure the walls are very clean and dry; washing with TSP or an eco-friendly substitute removes dirt and grease, adhesive, and paint splatters.

Wall surfaces should be free of hooks, nails, and screws; patch and fill holes with spackling, then sandpaper to smooth. Remove any mold or mildew using 1 cup bleach to 1 gallon hot water. After they dry, walls should be painted with a combination primer–sealer to prevent moisture buildup and give an even surface for adherence. That also makes it easier to remove the paper in the future.

4 Read the directions that came with your wallpaper. Each manufacturer has individual recommendations, including which paste to use and how long to let the paste sit before hanging. Sometimes they suggest "dry hanging," pasting only the wall surface and not the paper.

about the paste If the wallpaper isn't pre-pasted or peel-and-stick, paste will need to be applied to the back. Wallpaper paste comes in powdered and premixed versions. Powder is combined with water to create a thick paste. It requires soaking time in order to gel. (Check the packaging.) Premixed adhesive comes in cans or buckets. Pastes range in strength from all-purpose (standard) to heavy-duty. A specialty adhesive may be needed for certain types such as vinyl, textured, or metallics. Always check the paper manufacturer's instructions.

three common errors

Mistakes happen but are often manageable. Try to start papering as far away as possible from the focal point of the room, so seams and early mishaps are less obvious. • **no. 1 Don't worry if you cut a strip too short.** Attach the cut strip as usual. Then add a splice, matching the pattern but overlapping a decent amount. Use an X-acto to cut away through both layers (perhaps following the pattern to avoid a straight line), then peel away the overlap, leaving a butted seam. Smooth. • **no. 2 Immediately peel back a strip if you see bubbles under the paper**, reapplying and gently smoothing it down with a wallpaper brush or a plastic smoother, working towards the edge. • **no. 3 When paper is curling up at a seam, gently lift it and apply a little more paste underneath**, then smooth with a soft cloth and wipe away any excess glue.

REMOVING
old wallpaper

It's not rocket science, but sometimes it's very messy and tedious. You need the right tools, which may vary depending on the paper, the adhesive, and the substrate. Experiment with several techniques: scoring, steaming, sponging with hot water, using scrapers, using proprietary strippers. A sequence for starters: Slowly pull paper off at loose seams. Scrape as much as you can from the wall, using a taping or putty knife or a window scraper—but be careful not to damage the plaster, because gouges and nicks will mean more tedious work. Spray remaining paper with hot water to loosen it, let it soak in, and scrape again. If hot water isn't working, use a Paper Tiger to perforate the paper, allowing water (or steam from a rented steamer) to penetrate. Remove remaining paste with a gel wallpaper stripper. Finally, wash the walls with warm water and TSP for a clean and smooth surface to assure adherence of new paint or paper.

Wagner's new '725 Wallpaper Steamer' removes paper without chemicals; it comes with two sizes of steam plates.

plan for **repairs** **Don't throw away that leftover paper! You'll need scraps for repairs or a spot faded from sunlight and for recovering light switches.** Paper from a different printing may not match, if the pattern is even in production when you need to re-order. Meantime, simple techniques help you touch up minor problems. For a curling seam, gently pull back the paper to where it is secure, then add adhesive (you can buy seam-repair tubes), and burnish with a wooden seam roller. To fix an air bubble, use a wallpaper syringe filled with seam adhesive, injecting it into the bubble, then burnish with the seam roller.

materials at hand

FOR STRIPPING PAPER

- Paper Tiger (*perforates old paper*)
- wallpaper remover gel
- knives and scrapers
- wallpaper steamer (*optional*)
- TSP or equivalent

FOR WALLPAPERING

- TSP or equivalent (*to clean/degloss*)
- tape measure/ruler
- pencil
- spackling compound
- primer/sealer or glue size
- pasting table (*plywood or a hollow-core door on sawhorses, or check premade versions at amazon.com*)
- scissors or sharp cutting tool
- wallpaper paste
- ½" nap paint roller
- 6-inch taping knife
- straightedge
- wallpaper trimming knife (*scissors may be used at difficult corners*)
- plastic smoother or wallpaper smoothing brush
- clean, non-linting cloths
- natural sponges

specialty **papers**

Many papers found in the large collections sold through home-improvement stores are easy to to use—but most are mass-market rather than historical. Specialty papers run from murals to block-printed to hand-silkscreened—and even digitally printed, to allow rescaling. Seasoned wallpaper hangers Jim Francis and John Nalewaja of Scenic Wallpaper (**scenicwallpaper.com**) specialize in the installation of custom, hand-printed and hand-blocked papers. Because these are often untrimmed (the border may be on the same strip with the dado, say), may have unusual inks or finishes, and because they are expensive, it's best to hire a pro. The following companies make beautiful papers with specific application instructions. ***Find more on p. 95.***

above A montage of handmade papers from French maker Zuber.

> Adelphi Paper Hangings ***adelphipaperhangings.com*** *Reproductions from original documents, block-printed by hand as they were in the 18th–19th centuries.*

> Bradbury & Bradbury ***bradbury.com*** *Famous for their hand-silkscreened Victorian and Arts & Crafts art wallpapers, the company also offers carefully selected vintage designs from the 1920s through 1970, including machine-printed papers.*

> DeGournay ***degournay.com*** *Painted papers in a wide range of styles traditional to modern.*

> Fromental ***fromental.co.uk*** *Exquisite hand-painted and hand-embroidered papers.*

> Gracie ***graciestudio.com*** *Elegant hand-painted Chinoiserie and scenic papers.*

> Morris & Co. ***morrisandco.sandersondesigngroup.com*** *Original patterns in both document and modern colorways, block- and machine-printed, from the premier designer of the British Aesthetic and Arts & Crafts periods. Sanderson has other historical collections as well.*

> Trustworth Studios ***trustworth.com*** *Digitally printed and custom papers of all periods, with a specialty in the patterns of British Arts & Crafts designer C.F.A. Voysey.*

> Zuber ***zuber.fr*** *Hand-blocked, historic panoramic and scenic papers, friezes, etc. since 1797.*

by Scorbione

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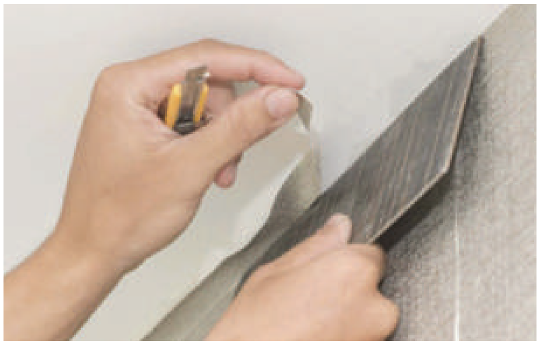
5 **To start papering: Measure the height of the first wall (preferably not the focal point of the room).** Add 3" to 4" inches to that measure, then unroll a roll onto your pasting table and mark it on the back where it should be cut. Fold the paper over on itself and cut the strip. Perhaps using a plumb app on your phone, draw a straight vertical line on the wall, with a pencil, to align the roll. But as you paper, keep the line uncovered to use with the next roll.

6 **Using a ½"-nap paint roller, apply paste to the wall and to the back of the paper** (if that method applies). To give the paste a chance to activate, gently fold in both ends of the strip, being careful not to crease the paper, to meet in the middle—this is called booking. (For pre-pasted paper: Loosely roll up a strip, adhesive-side out, and put it in a container of cold or lukewarm water, per manufacturer instructions.)

Starting at the top of the wall, apply the paper, allowing 2" of overlap on the crown or ceiling. Smooth it with a plastic wallpaper smoother, working from the middle of the paper to the edges (but don't press too hard, to avoid creases or squeezing out the paste). Press the paper into the junctions of the wall at the floor and ceiling mouldings and make a line to mark where the extra will be cut away.



7 **Trim the top and bottom excess** along the indented line, using a trimming knife alongside a 6" taping knife (or a straightedge) to cut along.

8 **Using a barely damp natural sponge**, gently wipe excess paste off each strip after it has been hung, then dry it lightly with a soft cloth, being careful to not wash across the seams. Any paste that is allowed to dry on the surface of the paper will be hard to remove and can change color and sheen.

9 **Hang subsequent strips, making sure the pattern matches.** Unroll each strip dry and mark where it will need to be cut top and bottom, remembering to leave a few inches at the bottom for adjustments. Carefully align the edges of the two strips without overlapping and gently smooth the roll onto the wall, working from the top and edges down. A good efficiency tip: Cut and book-fold several strips at a time, setting them where they will hang in front of the wall.

above At the junction of wall and ceiling, paper is trimmed with a blade run along a straightedge. **right** Cut and book several strips at a time. Be sure to match up the pattern from strip to strip, and keep each strip plumb. Leave extra top and bottom, to be trimmed with a knife and straightedge after each strip is hung and smoothed.

10 **Corners can be tricky as they are often not plumb.** For an inside corner, cut the strip so there is a ½" overhang from the corner to the next wall. Glue and hang the strip so the overhang turns the corner. Trim it down to ⅛" using a utility knife and straightedge. Cover that small overlap with the next strip. Treat an outside corner similarly. The overlap should be ¼". When hanging the next strip, cover the overlap, but place the strip slightly in from the corner's edge to minimize the chance of damage from people brushing against the corner.

FTGSTUDIO/ADOBE STOCK (LEFT); GOODLUZ/ADOBE STOCK (RIGHT); ANDREW POLOV/ADOBE STOCK (OPP.)

Floors GET THE ROYAL TREATMENT

A DIY SUCCESS STORY

"Once beautiful, the original floorboards in my 1895 Queen Anne house were a disaster! Covered in glue, burlap, paint—and cat poop—they cleaned up and now shine after months of hard work, most of it by me."

BY GINA BELLOUS

right Everything is smooth, polished, and comfortable underfoot. **below** Homeowner Gina Bellous is bringing an 1895 Queen Anne Victorian back from years of neglect. **opposite** (bottom left) Gina herself stained the sanded floors to match woodwork in the room. She found the Renaissance Revival chairs on Facebook Marketplace, and waited for the price to drop. • (bottom right) The wallpaper is 'Garden Gate' by Morris & Co., in the color Duckegg.

COURTESY GINA BELLOUS

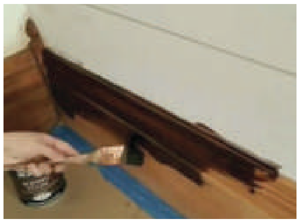
Perched on a spot overlooking Los Angeles harbor, the house I call The Queen had been vacant for three years. She was a rotten mess, but I fell in love with her anyway.

As the nervous young agent opened the door, the first thing I noticed was a gaping hole in the floorboards. Suddenly a feral cat—one of many, I was to learn—came screeching down the stairs, claws out, and literally threw himself into the air as he rushed out the front door, knocking the agent to the floor. Every room in the house was laden with cat urine, feces, rodent droppings, and unimaginable grime.

None of this deterred me from the decision I had already made.

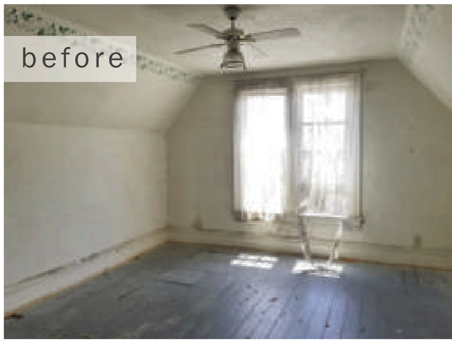
After buying The Queen (whose historical name is Widow's Walk), I was surprised to learn my house was built without subfloors. The clear vertical grain Douglas-fir finish flooring goes through from one room to the next in long, single boards.

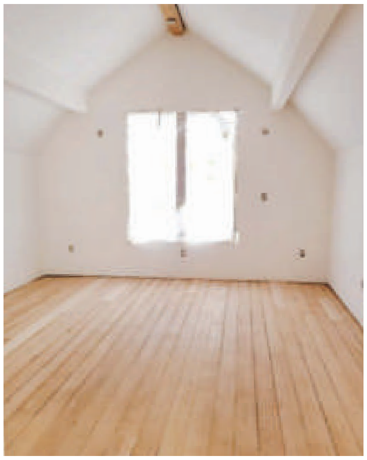
You can imagine my shock when I discovered that a previous owner had cut open The Queen's sacred floorboards in the primary bedroom to run new electrical wire, then roughly patched it with plywood. The boards were covered in remnants of glue from burlap carpet backing, with heavy layers



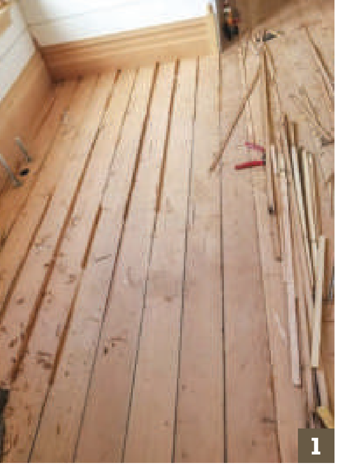
STAINING BASEBOARDS All of the woodwork, from door frames to baseboards, was covered with many coats of gloppy paint. I stripped and/or sanded all of it myself, a tedious job that took months. Missing trim was replaced with newly milled vertical grain Douglas fir or a lighter pine. The wood was treated with an oil-based pre-stain wood conditioner. For the newly milled baseboards, I brushed on the same Old Masters wiping stain in Provincial that I'd used on the floors. Where the trim is a lighter pine, I used an oil-based gel stain in the Candlelite color from General Finishes to give it the missing warmer tones. For the antique trim, which is much darker with deep orange tones, I applied Old Masters Golden Oak stain mixed with Provincial. *—G.B.*

top Depending on whether the wood was new or old, I brushed on a different stain or stain combination.
above After brushing on a section, I wiped away the excess stain.





top right In what is now the primary bedroom, the floors were badly patched. Layers of glue and old burlap carpet backing lurked under the paint.
above The floor in the main bedroom after repairs and sanding: new boards appear lighter than the original boards.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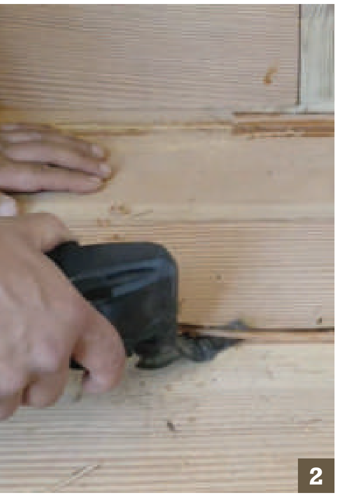
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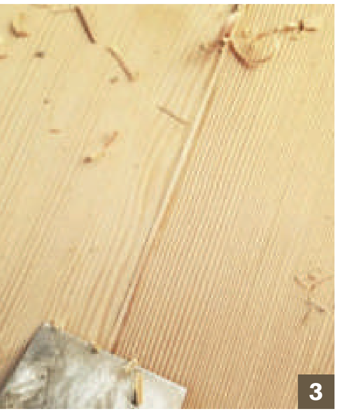
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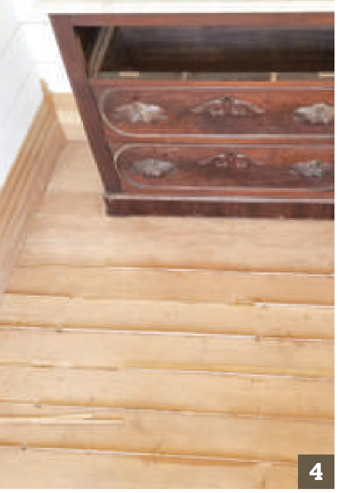
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right The guest room, shown littered with debris from resident feral cats. • (far right) The finished room, to which Gina added salvaged Eastlake doors and fanciful peacock-and-heron wallpaper. **bottom right** Buddy the cat, who “adopted” Gina after she arrived, demonstrates how the color of the new flooring is much lighter than the old.

Filling Wood Gaps

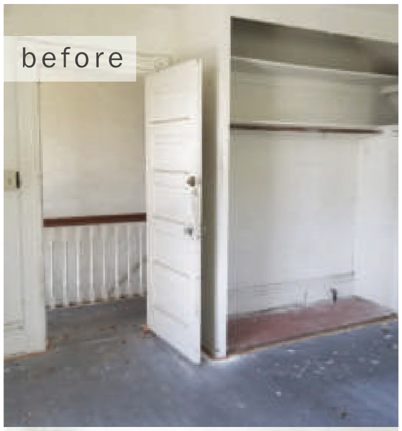
In many places, cracks between floorboards were quite wide, and there was a lot of dirt and wood filler in them. While I realize that filling in the cracks is controversial because wood shrinks and swells, I wanted a smooth, resilient surface, especially in the bathroom. As a first step, I scraped out the old wood filler and dirt by hand, using a Husky contour scraper with pointed and flat blades.

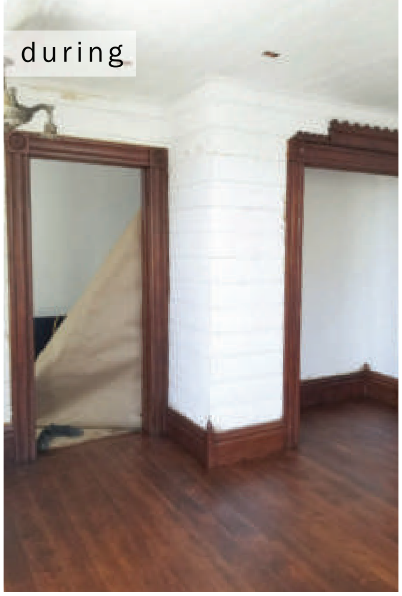
1. I filled the largest cracks with thin strips of leftover wood from the house. I cut the strips to fit, then applied a little glue and gently tapped them into place.

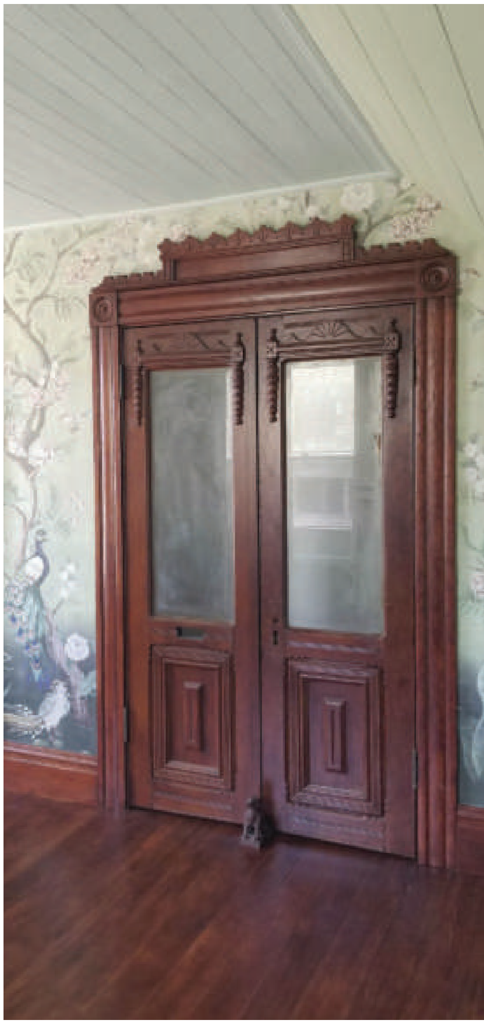
2. I used a handheld trimmer to cut away protruding or excess wood. After sanding them smooth and flush with a palm sander, I filled any remaining voids with wood filler. I filled a pastry bag with the wood filler to push it into the cracks.

3. After filling, there’s a final scraping and a last sanding to get rid of the excess.

4. Here, the boards behind have been filled, sanded, and smoothed, while boards in front of the bureau are still in progress. —*G.B.*



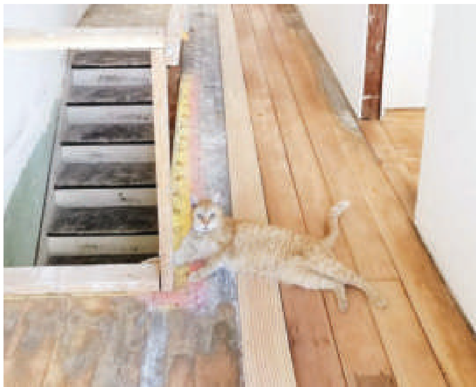




of paint right over the glue and backing. It was a mess, but a blessing in disguise: the glue and paint actually had protected the floors from the antics of the cats (all of whom have been rehomed).

I hired a contractor to repair the floors. These flooring magicians removed the bad patches, then laced in new and salvaged wood flooring of the same species. Machine-sanding stripped away decades of old paint and glue, leaving the wood gleaming.

One problem was that the new wood stood out as much lighter in color than the old boards. It took a while to figure out how to tone it down using only stain. I settled on an oil-based Old Masters wiping stain in Provincial. To prepare the wood and help the stain go on more evenly, I first applied an oil-based pre-stain conditioner. The beautiful nutmeg brown of the stain mellows the orange tones in the Douglas fir. The process is time consuming, but simple: I brush the stain on a section of floor, then wipe away the excess with a clean soft cloth. After staining the entire floor, I finished up with three coats of satin polyurethane, allowing each coat to dry fully before applying the next.



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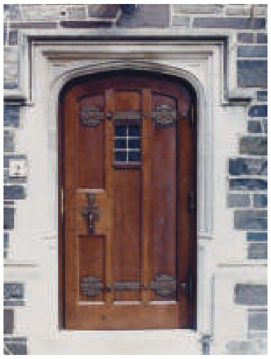

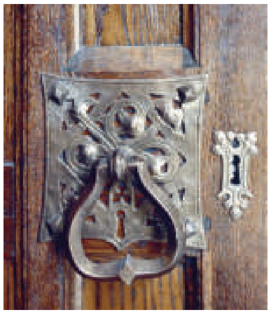

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Restoring **vintage lighting**

Found an antique chandelier or wall sconce you can't wait to install? Hold on a sec and take a good look. Does it have the original wiring? A welcome patina on the finish? Delicate paint, enameling, or gilding?

BY MARY ELLEN POLSON

If you answered yes to any of the above, proceed with caution or take the fixture to a professional, especially if the wiring is old and frayed. A good repair shop will be able to tell whether the wiring is safe. If it's not, they'll replace it with modern wiring (options include cording that looks vintage). The shop can safely remove grease and dirt without damage to the patina, original lacquer, or coloration. They'll know, for instance, whether arms that are bent can be reshaped, where wiring can or cannot safely go, and how to source missing components. A pro has expertise in matching or replicating finishes.

CLEANING

Most lacquer-coated brass fixtures can be cleaned safely with mild soap and water. Start with a soft, dry cloth, then move up to a damp cloth moistened with water and a little Ivory dishwashing soap. Wipe the cleaned parts with a soft, non-abrasive cloth like an old cotton T-shirt. Avoid paper towels, which may burnish surfaces. Once the fixture is dry, protect surfaces and even out the finish with paste wax or a metal wax, such as Rub 'n Buff (amaco.com).

If the fixture is steel, copper, or cast iron, do not heavily wet or soak it in water. Wax, or apply tung oil, to cast iron after cleaning. If the fixture was painted and has lost its color, finish it with a coat of metallic paint.

Fixtures with painted or polychromed finishes are difficult to clean safely. Solvents and even gentle cleansers can dissolve paint. Use Q-tips or cotton balls dipped into a dilute solution of cleanser to remove dirt and grease. That goes for glass shades as well; even a brief immersion may dissolve polychrome or decorative decals. Other types of glass (including crystal) may be washed in warm, soapy water.

above The restored, multi-light chandelier comes from the archive of Historic Houseparts (historichouseparts.com). Different metal finishes and shades with decals require sensitive cleaning. **top right** Vintage shades have been converted to pendant lights with the addition of new sockets and cloth-covered wire designed for a vintage look.

COURTESY SUNDIAL WIRE (TOP)

Do You Know UNO?

Whether made of glass or fabric, shades must have a fitter to connect to a lamp or light fixture. ***The standard fitter is an UNO, a threaded ring that screws into a socket that has matching threads.*** *When making minor repairs to a lamp with a socket that lacks the necessary threading, you can add an adapter with UNO threading to fasten it to the shade. Find detailed instructions on how to wire a socket with an UNO fitter at* ***sundialwire.com****. The site is also a source for electrical supplies including conductor wires and period-look lamp parts—from cloth-covered and braided cord to ribbed button plugs.*

Deep-clean stainless steel

Use a little cleanser and lots of elbow grease to deep-clean and polish an old steel sink that's seen better days. Work with the grain of the steel in smooth, long strokes and you'll be surprised at how quickly you'll get it to shine.

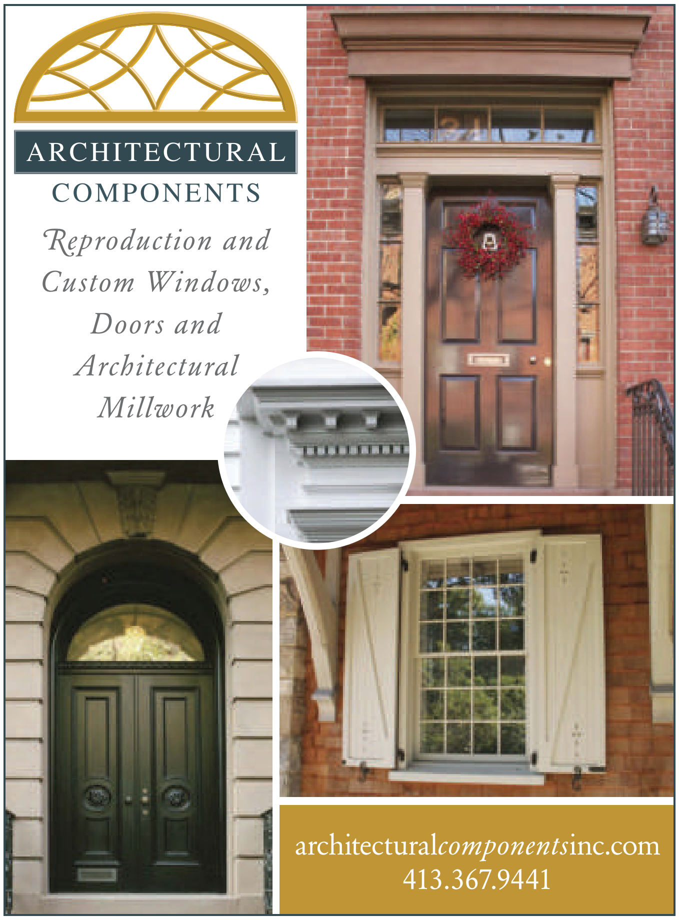
process

1. **Wash with water and a degreasing detergent (like Dawn) to start.** Then deep clean (keep it going for three to five minutes) with a slightly abrasive liquid cleanser (such as Soft Scrub) or a cleaning powder (Bon Ami, Bar Keepers Friend, even baking soda).

2. **Apply liquid polish or an automotive or metal rubbing compound,** using medium-fine steel wool (00 or 0) or a Scotch-Brite pad; this will remove scratches. Scrub in long, smooth strokes, with the grain, working into corners and rims. The more even your strokes, the better the sink will look.

3. **The steel-wool pad may turn grey or black.** Clean up residue with dry paper towels; avoid rinsing it down the drain.

4. **To remove stubborn scratches, repeat the process with a finer grade of steel wool (000 or 0000) and more polish.** For a more reflective finish, follow up with metal or chrome polish and a cotton rag, buffing for three to 15 minutes.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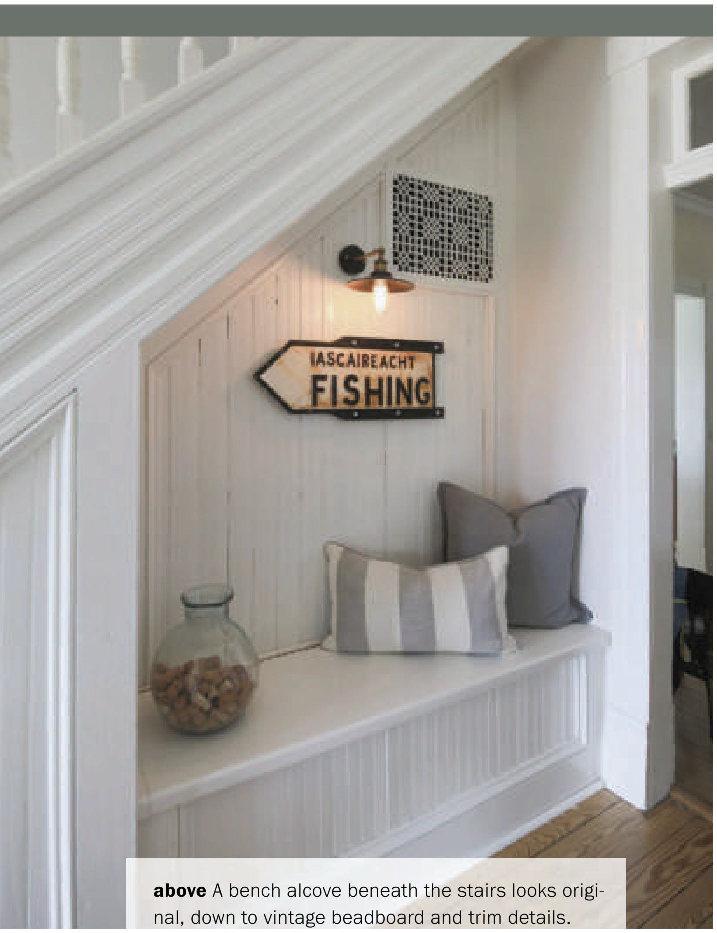


above A bench alcove beneath the stairs looks original, down to vintage beadboard and trim details. A cast-iron grate covers the vent. **below** The HVAC return ductwork is hidden—yet accessible.

BENCH
WITH **A SECRET**

Leftover beadboard covers an HVAC return, providing seating and future mechanical access.

By Alex & Wendy Santantonio

When we were forced, reluctantly, to install a new HVAC return in an alcove under the beloved staircase in our 1908 Foursquare, we had to find a way to disguise the duct. Instead of covering the niche with wallboard, we built a storage bench as part of a secret compartment over the return. To finish it, we used a cache of old beadboard left in the attic by a previous owner.

The beadboard scraps were of different sizes, pieces were split and broken, and most were full of nails. Each piece needed a new and exact measurement before nailing in place. Supply was limited, so we had to manage the material carefully. Fitting the triangular space with trim was especially challenging. One of the angles was so sharp—65½ degrees—that our miter saw couldn't cut it! (Alex's solution was to cut a fence board at 45 degrees. Using the fence board, he set his saw at 20½ degrees, which "forced" the acute angle cut.)

Now instead of an ugly, hulking return, we have a bench seat and a recess that looks original. We were especially careful to match details such as trim moulding.

COST

OLD BEADBOARD	$0
LUMBER, PLYWOOD, PAINT	$175
PIANO HINGE	$30
IRON GRILLE	$80
VINTAGE SIGN	$109
Our Total Cost:	**$394**

the process

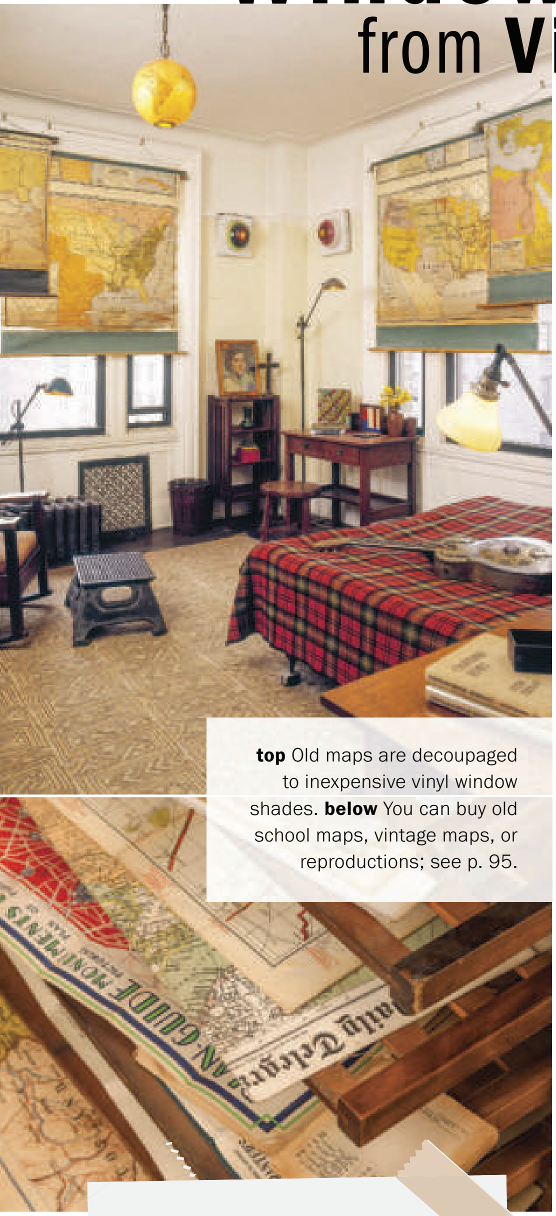
1. FACING THE BENCH After picking through the stack of salvaged beadboard, Alex framed up a skeleton stud wall with 1x4s, which permitted access to the vent return and a power outlet, plus framing for the bench. After facing the front with sections of beadboard cut to the same height, the couple finished the perimeter with 4" trim, then added cap moulding inside the trim for a finished look.

2. CONCEALMENT Building the back wall so that it concealed the return vent and allowed access to the crawl space below was a giant jigsaw puzzle. A section of beadboard under the air intake vent is removable for access; Alex cut the back panels in the bench so that they too can be removed. All removable pieces had to be aligned before the bench top could be cut and placed.

3. FINISHING TOUCHES
Even the bench hinge posed a dilemma, until Wendy proposed using a piano hinge, which runs along the full length of the bench top. The old beadboard was a sea of mismatched colors, so Wendy and Alex painted it with Benjamin Moore's White Dove in a high-gloss, waterborne-alkyd formulation. A vintage Irish road sign now hangs within a sturdy wood frame.

WENDY AND ALEX SANTANTONIO. OPPOSITE (COPPER WINDOW): EDUARD HUEBER/ARCHPHOTO, COURTESY JANE KIM DESIGN

Window Shades from Vintage Maps



top Old maps are decoupaged to inexpensive vinyl window shades. **below** You can buy old school maps, vintage maps, or reproductions; see p. 95.

Here's a straightforward project seen in a handsome, prewar building in midtown Manhattan. The owner admits he'd not gotten around to putting up curtains and his girlfriend was complaining about the lack of privacy. Looking for something unconventional, he remembered childhood classrooms with those colorful, pull-down maps that fire the imagination. Using old maps (or cool new ones) to make window shades is uncomplicated. You need a big table or another flat work surface.

1. PREP THE SHADE Take a plain white vinyl window shade and roll it out flat. Remove the wood dowel or lattice strip at the bottom and save it for later. Sand the shade lightly with 400-grit sandpaper so the glue will grip. Wipe with a tack rag or soft cloth to be sure the surface is smooth and clean. Prime the vinyl with a gesso canvas primer to give it heft and limit absorbency. Sand the primed shade lightly and wipe.

2. GLUE IT UP Lay the map on the unrolled shade, lining it up, and trim to fit from the top of the roller to the bottom, including a hem for the bottom dowel. Remove it and roll a coat of Mod Podge on the vinyl shade. (Mod Podge is a water-based decoupaging product: glue, sealer, and surface finish all in one.) Replace the map and press, using a squeegee to smooth from center outward. Once adhered, repeat with another layer of Mod Podge over the top of the map to seal it. Let dry 20 minutes. Using a staple gun or hot-glue gun, reattach the lattice or dowel at the bottom and turn up shade to make a pocket. The wood stabilizes the shade and prevents it from rolling up too far.

3. READY TO HANG Trim any excess vinyl from the bottom hem with an X-acto knife. Roll the shade up fully to install it; then unroll it and let hang for a week to let the Mod Podge set completely. —*Brian D. Coleman*

COST

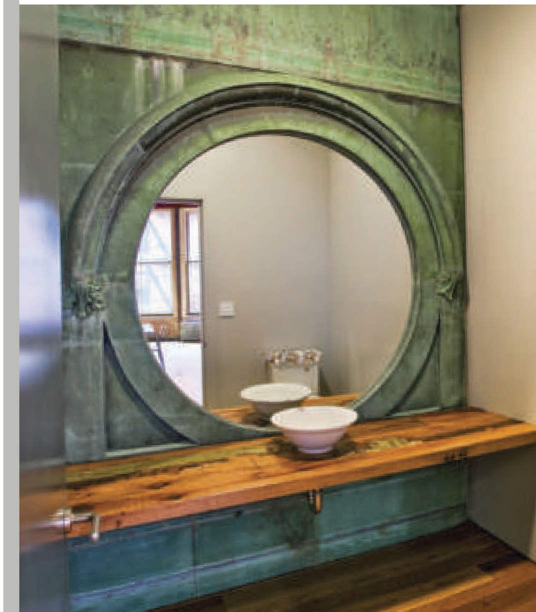
VINYL ROLLER SHADE	$30
VINTAGE MAP	$75
GESSO PRIMER	$10
SANDPAPER	$7
MOD PODGE	$5
SQUEEGEE	$10
Our Total Cost:	***$137***

Copper-Window VANITY

Repurposing a round, exterior copper window to be used as a mirror frame took some imagination. When he purchased a 3,000-square-foot loft, the new owner wanted to celebrate the industrial past of the converted warehouse. He worked with New York City architect Jane Kim to incorporate architectural salvage—cabinets, wood, iron, fixtures, and fittings. It was the vanity in the powder room that became a centerpiece. It began with the discovery of a large, 6'11" wide by 6'3" high, reclaimed copper window assembly. The round window became the frame for the mirror. —*Brian D. Coleman*

COST

SALVAGED WINDOW SURROUND	$7,000
COPPER PANELS	$100
EPIFANES GLOSS VARNISH	$25
FRENCH CLEATS	$50
BARNWOOD COUNTER	$100
ROUND MIRROR	$100
SATIN METAL SEALER	$25
Our Total Cost:	***$7,400***



ROGER TURK

SPECIAL SECTION

renovating KITCHEN & BATH

THESE ARE THE ROOMS most often remodeled—often at great expense—but also the rooms most likely to be gutted and remodeled again by new owners. Partly that's because appliances and surfaces get so much wear and tear. But it's also true that kitchens and baths date themselves very quickly. If you've looked at lots of old houses, you know what that's all about. • It's unlikely that any of us truly wants to re-create, let alone cook and clean up in, a pre-electric kitchen. So that means some compromise. One design approach is "the scenario," a plausible backstory that suggests the original kitchen or bath was nicely updated at a later date, whether the 1920s or the 1950s. That way you can create a room in the manner of a past time (but one conveniently later than the house). Hindsight lets you pick up on the best of the period. It's a timeless concept that avoids today's showroom trends while allowing a sense that the room and the house evolved over time. Another approach seeks to essentially hide the kitchen. People with early homes seem to like this kind of cunning, putting a refrigerator in what looks like an old cupboard. • Then again, many successful new kitchens and bathrooms are frankly modern. When previous poor remodelings make a space unsalvageable, it's clear you are creating something new, and there's nothing wrong with letting it be a product of its time. Despite stainless-steel appliances, continuity with the rest of the house may come from cabinet details, flooring and trim, or lighting. *—Patricia Poore*

opposite Replacing a tired 1960s "cramped shoebox" of a kitchen, this vintage-inspired room in a 1910 house has salvaged elements yet boasts contemporary function. **this page** Colorful, charming kitchen papers were popular in the 1940s. This is 'Apple Betty' from Bradbury & Bradbury.

What Will Kitchen Reno Cost?

According to* Remodeling's *2022 Cost vs. Value Report, even a minor kitchen redo will set you back about $28,000 on average. For a mid-range full remodel, expect to pay $80,000 and up to $160,000 depending on size, finish and appliance choices, and where you live. Those prices don't include making the kitchen bigger.

My own rustic 1913 Arts & Crafts house came with a completely functional but ugly 20' x 8' galley kitchen, with 10-year-old stock cabinets and some hand-built knotty-pine cabinets from the 1960s. The busy, solid-surface material on the counters made the dark brown cabinets go an odd shade of burgundy; matte-steel hardware and metal faux-tile backsplash clashed with everything. We kept the cabinets, replaced the counters with pale grey (manmade) quartz, added two small uppers for glassware, and swapped out the hardware for more harmonious bronze pulls and knobs. Now the room is much calmer.

> **"Note that our quartz countertop was quoted as $70/sq.ft., but unit pricing on slabs actually made it run about $111/sq.ft."**

COST

MSI Q Stone quartz counters, 39 sq.ft.	$4,320
countertop removal + installation	$ 930
25" stainless steel sink + installation	$ 250
36" Bertazzoni gas/electric range & range hood (a splurge)	$4,000
hood installation	$1,200
two upper cabinets, NR Hiller Design	$2,200
Rohl Graceline pull-down faucet	$ 600
faucet installation by plumber	$ 280
25 knobs, 11 pulls, in cast-bronze by Schaub, DIY install	$ 775
wood stain/finish, DIY application	$ 125
backsplash tile purchase and install (guesstimate)	$3,000
Our Total Cost:	**$17,650**

Ranges Given how prices are soaring everywhere, a basic gas or electric range is still a relative bargain, starting at $500 for a 30-incher. Fancier (and wider) ranges begin at about $1,500 and soar up to $5,000 and much more, especially for luxury brands.

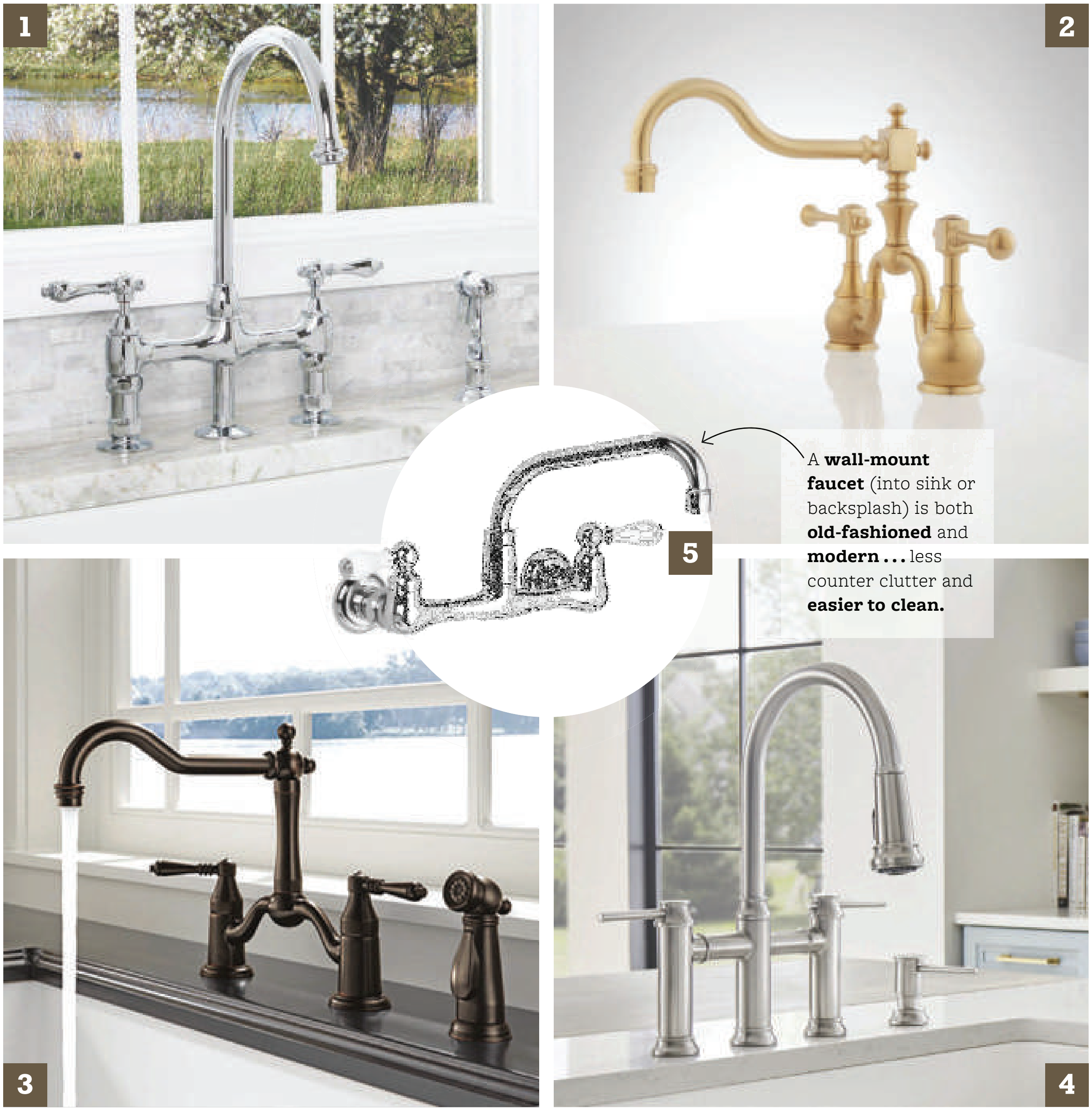
Basic refrigerator Oversized, 25-cubic-foot, side-by-side refrigerators stocked with features and from reputable brands like GE, Café, or KitchenAid can cost $10,000 or more. But most household-sized fridges start around $1,500. That's for a fridge with at least 18 cubic ft. of combined fridge/freezer space. Expect to pay at least $2,000 for a fridge wider than 33" with ice maker and water dispenser. As with ranges, the 36" width is considered the new normal by appliance makers. The wider the fridge, the higher the price.

Appliance packages If you're willing to forego selecting appliances from different brands or with specific features, save a few bucks with a package deal. GE, for example, offers several four-piece sets that start around $5,000 total. High-end brands including Dacor, Blue Star, and JennAir offer three- and four-piece packages priced between $15,000 and $20,000. GE's package includes a 36" fridge (choice of configurations), 30" slide-in gas or electric range, built-in dishwasher, and over-the-range microwave oven. Search online for the range or refrigerator brand you're most interested in to see if package options are offered.

New walls? The cost of basic building materials such as lumber and drywall have skyrocketed. If you plan to gut the room and hang drywall, expect to pay $14 to $20 per sheet. In a small (16' x 8' x 8') kitchen, you'll need a minimum of 16 sheets: $225–$317 without labor. Wallboard installation runs $2–$3 per square foot in most areas, so you'll pay $1,250 to $1,850 before you've hung the first cabinet in that small kitchen. In a kitchen twice that size (16' x 16' x 8') the price predictably doubles, to $2,500–$3,700. —***Mary Ellen Polson***

ANDY DEAN/ADOBE STOCK

Bridge faucets: A CLASSIC CHOICE



A **wall-mount faucet** (into sink or backsplash) is both **old-fashioned** and **modern . . .** less counter clutter and **easier to clean.**

1. ***The Chesterfield from Newport Brass*** has balance and beauty in a solid-brass package. Available in 25 finishes, it comes with ADA-compliant lever handles and a swivel spout. It measures 15⅛" tall with a 9" spout reach: $1,162 and up. **newportbrass.com** ● **2.** An arched base and curved swing faucet are two of the details that make ***Signature Hardware's Vintage faucet*** a standout. In solid brass with a distinctive brushed-gold finish, it measures 8¾" tall with a spout reach of 8⅝": $599. **signaturehardware.com** ● **3.** The Tresa ***bridge prep faucet*** from Brizo is bold in Venetian bronze, one of four finish choices. The faucet measures 12" tall; the spout projects 6⅜". From $679. **brizo.com** ● **4.** Blanco's ***Empressa single-handle bridge faucet*** offers a pull-down, insulated sprayer with 180 degrees of swivel. In chrome and six other finishes, including new matte black and satin gold: $629 and up. **blanco.com** ● **5.** American Standard's classic ***Heritage wall-mounted faucet*** offers the widespread look of most bridge faucets, with an 8" swiveling spout. It fits sink openings 8" on center. The levers are fitted with ceramic disk cartridges for smooth, precise control; $260.65 in chrome. **americanstandard-us.**

natural stone

Marble, soapstone, slate; quartzite, sedimentary stones, exotic granites: stone comprises all colors, patterns, and prices. Many are durable and immune to heat (granite and marble need periodic sealing), but lighter marbles and limestones stain and etch in the presence of kitchen acids. Pay $70–$200/sq.ft. or more for desirable slabs, installed.

COUNTERTOP OPTIONS *for* *Kitchen* *or* *Bath*

Natural & manmade materials

quartz

Quartz is an engineered stone made of 90 to 94% ground quartz, the rest polymer resins and pigments. Sold in slabs, it's rock-hard. Quartz has a more uniform look than most natural stones, and may appear "chillier" than a stone like granite, which contains earth minerals. But quartz does not require sealing and is water- and stain-resistant. For materials + labor: $70–$100/sq.ft.

solid surface

With ⅓ acrylic polymers and ⅔ minerals and stone bits, solid-surface materials (e.g., Corian) offer a nearly seamless, nonporous countertop—easy to clean and much softer than granite. Like laminate, it will burn and scratch. Today's patterns mimic natural striations, veins, and mottled stone colors. At $50–$120/sq. ft. installed, it's cheaper than most stone.

top Exotic swirls and rich color pervade Cambria's Mayfair quartz, a material composed mostly of ground quartz: cambriausa.com **left** Featuring grey-blue and brown particles, inspired by glass worn smooth by waves,'Tumbled Glass' is part of Formica's Everform Solid Surface line: formica.com **below** (left) Sparkle laminate, as in this restored travel trailer, has been revived: makeitmid century.com • (right) Impossible to duplicate in laminate, natural soapstone has been used for counters (even in labs) for 200+ years: vermontsoapstone.com

laminate

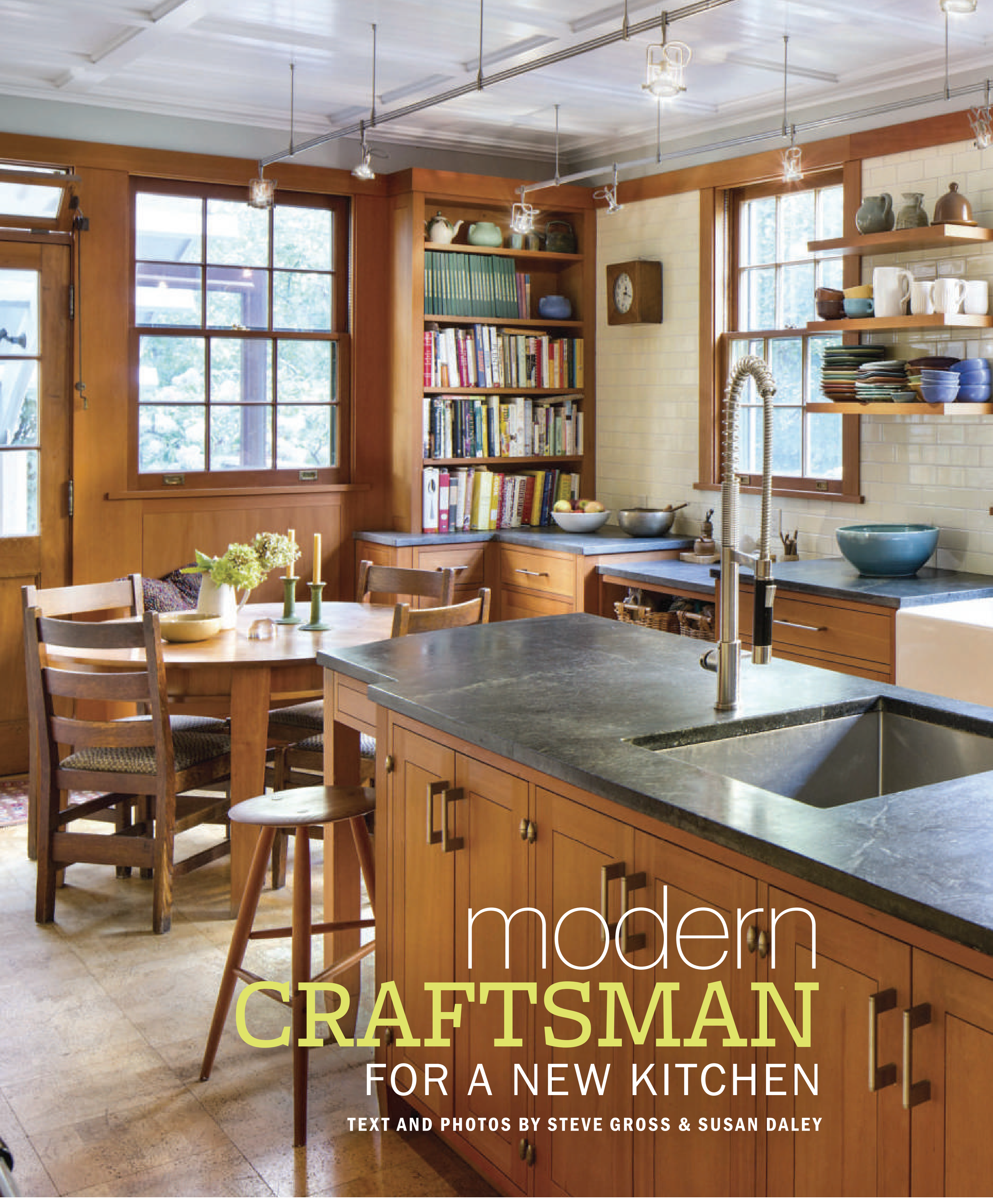
Often underrated, laminates (aka "Formica") have been around since the 1930s and last for decades with proper care. Made of plastic fused with kraft paper or particleboard, laminate does stain and scratch, but cleans up well with nonabrasive powdered cleansers. The surface can scorch, so avoid hot pots. Choose wood or marble looks, or Atomic patterns evoking the 1950s–60s. At $40–$80 per sq. ft. including installation, laminates are among the most affordable options.

wood

Wood and butcher block won't dull knives, and wood has antibacterial properties. It's easy to sand out nicks and burns; also, it can be left unsealed (just mineral oil) for food prep, or given a film-forming finish. Maple is traditional, but tropical mahogany and teak stand up best to water exposure. Consider combining a wood or butcher-block counter with a piece of granite or marble, inset flush. Expect to pay $40–$100 per sq. ft. for a butcher-block countertop (installed); some woods cost more.

left A teak countertop by DeVos Woodworking has been grooved to drain water toward the sink: devoswoodworking.com **opposite** In a kitchen designed by Sarah Stacey (Austin, Texas), perimeter counters are polished white marble, while the island is topped with green-veined Sequoia marble given a leathered finish.

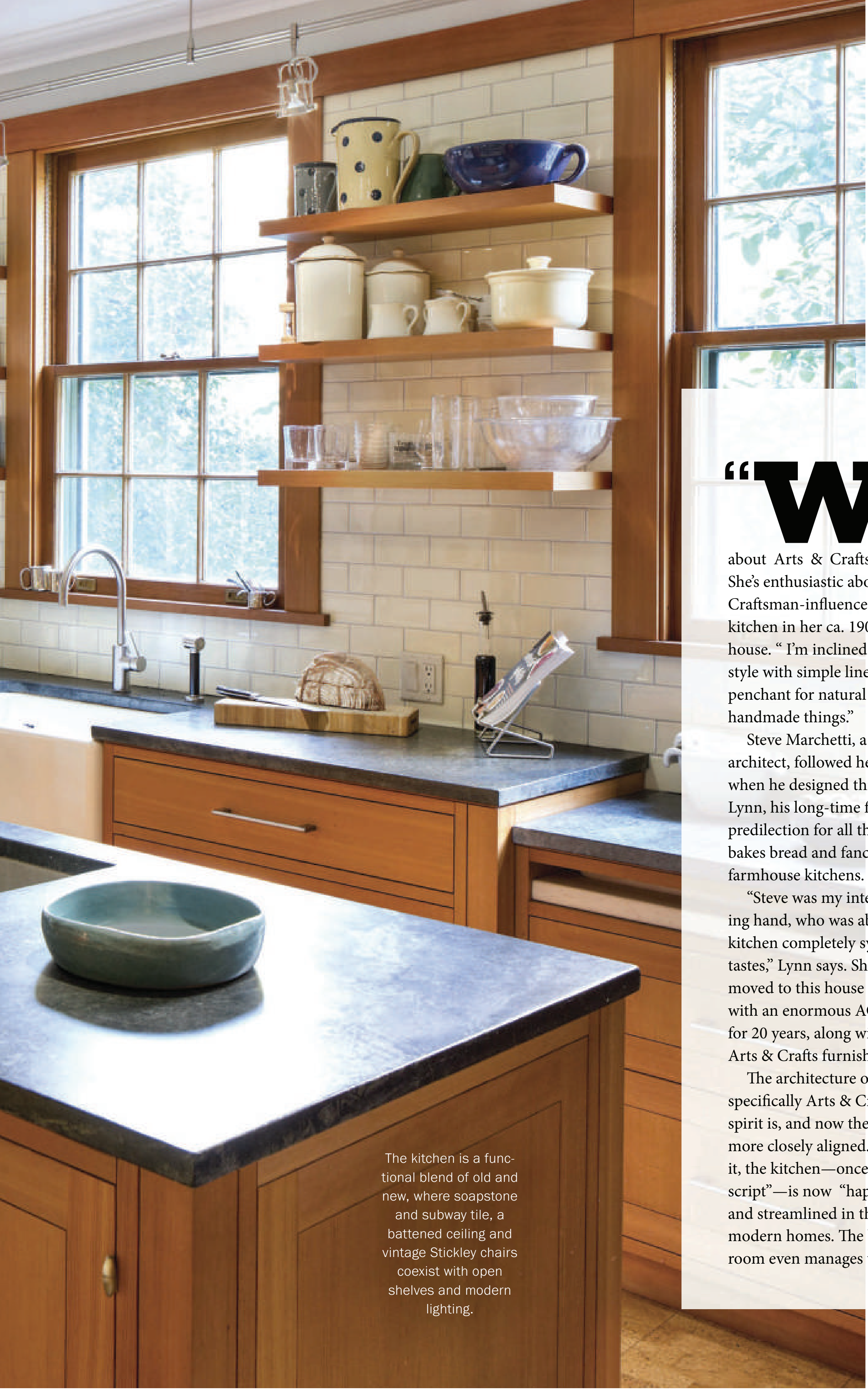
ERIN WILLIAMSON (OPP.)



modern CRAFTSMAN

FOR A NEW KITCHEN

TEXT AND PHOTOS BY STEVE GROSS & SUSAN DALEY



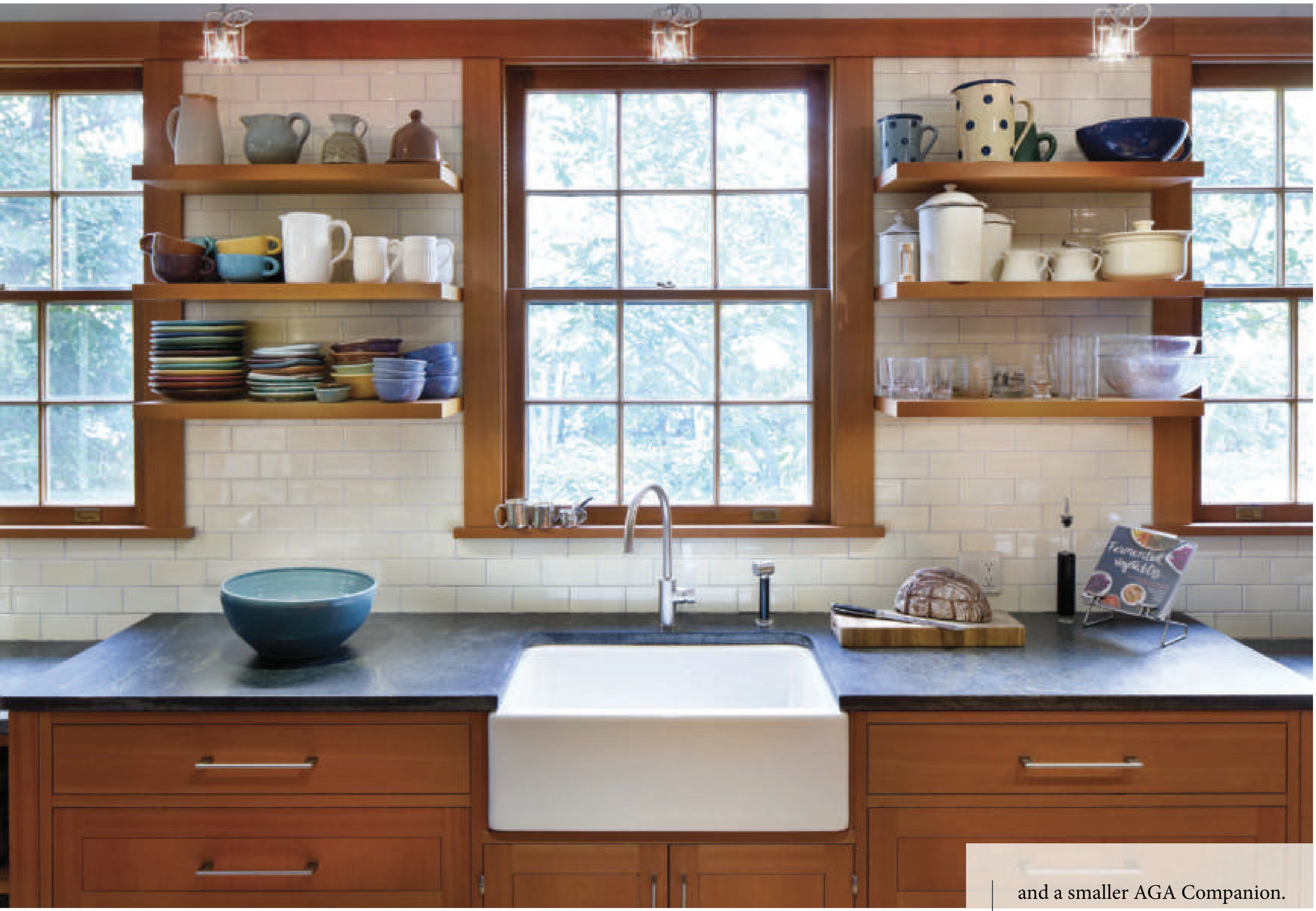
The kitchen is a functional blend of old and new, where soapstone and subway tile, a battened ceiling and vintage Stickley chairs coexist with open shelves and modern lighting.

“What’s not to love about Arts & Crafts?” asks the owner. She’s enthusiastic about this modern Craftsman-influenced update of the kitchen in her ca. 1900 Connecticut house. “ I’m inclined towards a plain style with simple lines, and I have a penchant for natural materials and handmade things.”

Steve Marchetti, a Manhattan-based architect, followed her preferences when he designed this fresh kitchen for Lynn, his long-time friend. Besides her predilection for all things Stickley, Lynn bakes bread and fancies old-fashioned farmhouse kitchens.

“Steve was my interpreter and guiding hand, who was able to create a kitchen completely sympathetic to our tastes,” Lynn says. She and her family moved to this house in 2010, arriving with an enormous AGA stove she’d had for 20 years, along with a collection of Arts & Crafts furnishings.

The architecture of the house is not specifically Arts & Crafts, though its spirit is, and now the appearance is more closely aligned. As Lynn describes it, the kitchen—once “totally nondescript”—is now “happy and coherent,” and streamlined in the way of early modern homes. The baker-friendly room even manages to be somewhat like



above The big farmhouse-type sink is centered on a window and flanked by prep areas a couple of inches lower in height. Floating wood shelves organize and display often-used dishware and serving pieces. **opposite** (far right) A collection of colorful dishes sits on shelves flanking the sink.

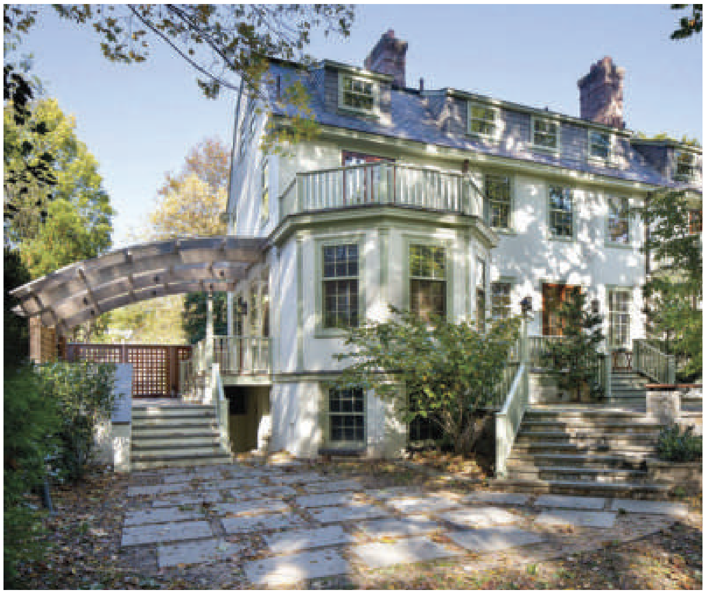
Lynn's grandma's kitchen.

Steve Marchetti explains that they wanted the kitchen to look "not too fitted, and as un-continuous as possible." So he varied the heights of the countertops, referencing the unmatched furniture of vintage kitchens. The large, apron-front sink is a type often called a "farmhouse sink" for its resemblance to the big old porcelain-on-cast-iron sinks of yesteryear. The Sub-Zero refrigerator has that quasi-icebox appearance.

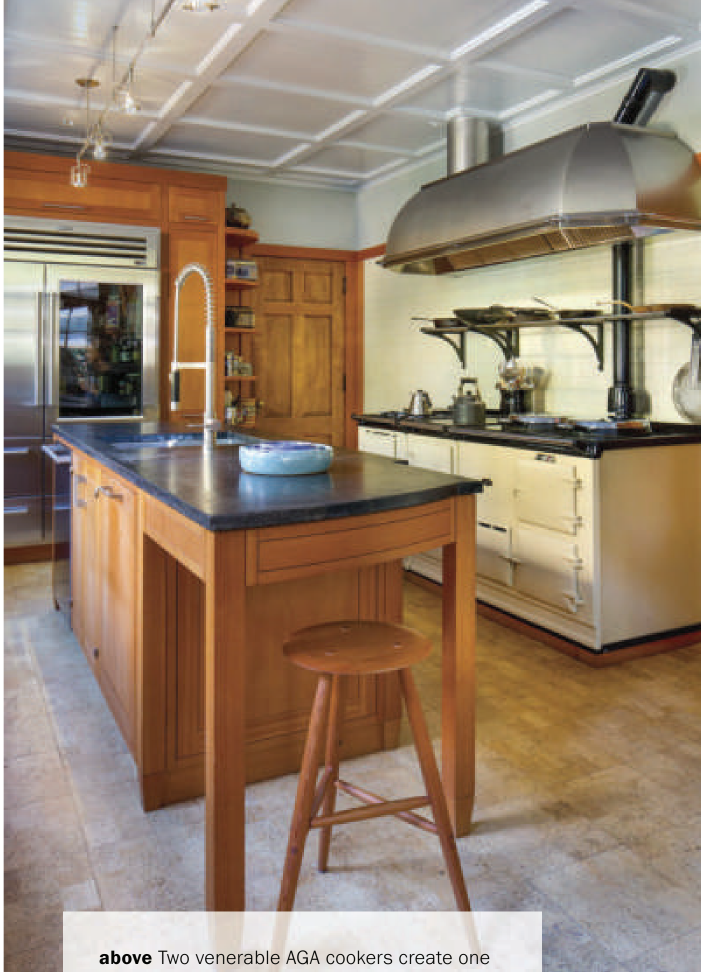
Marchetti designed an expansive island with ample space to lay out all the ingredients for baking Lynn's specialty, sourdough bread. Fine, custom woodworking distinguishes the piece, which is made of vertical-grain Douglas fir. The counters are soapstone, which Lynn regularly oils for consistent color. A slab of marble, used for rolling out dough, is tucked into a compartment. "Our kitchen works especially well when several people are cooking together," Lynn says, "because the island has its own sink, accessible from both sides, and there's also a prep sink in the perimeter counter."

The dominating feature of the kitchen is the formidable, cream-colored AGA cooker, accompanied by its "canoe": a custom-made, nickel-plated range hood. Actually, the setup is two stoves set side by side, a big AGA and a smaller AGA Companion. Together they can bake six loaves at a time. "The constant warmth emanating from the AGA is so inviting, company is drawn to it like a magnet," Lynn says. "Sometimes we do have to bat people away from leaning against it, when the pots and pans are flying!"

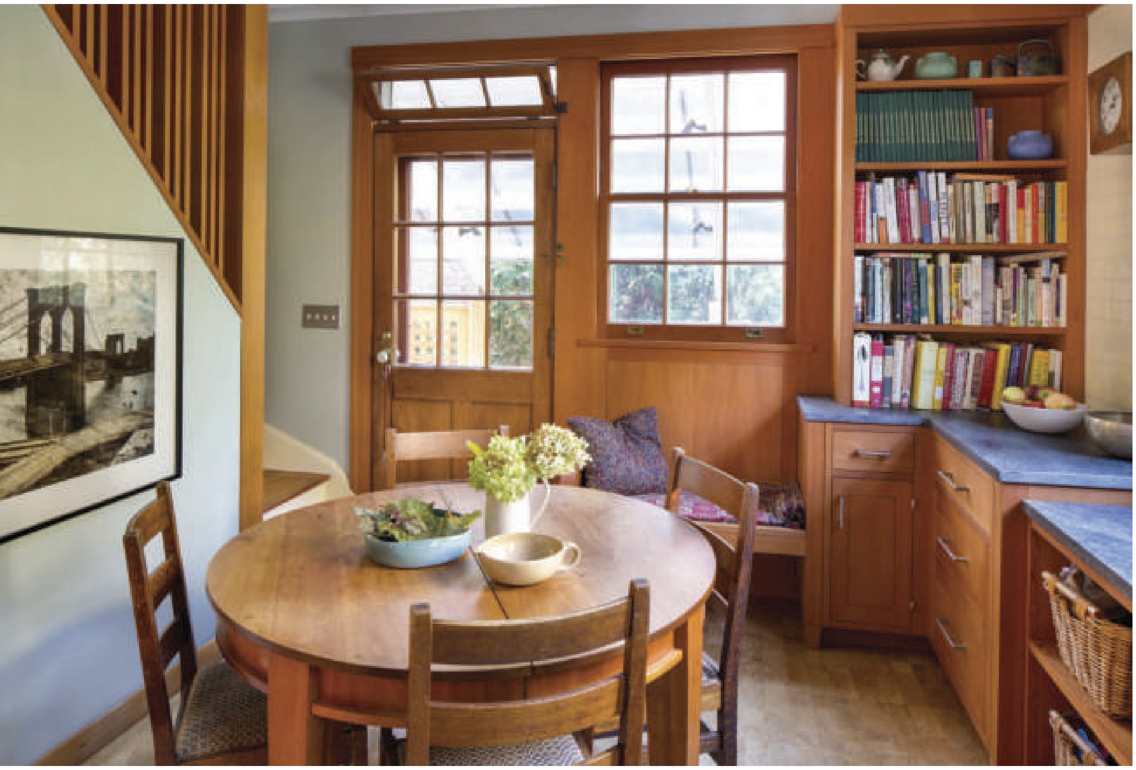
Popular in England since their introduction in 1929, these cast-iron cookers, invented by the blind Swedish physicist Gustaf Dalen, are known to be tricky to operate and so they take some getting used to. "Cooking on an AGA is intuitive," Lynn explains. "Instead of setting heat controls, you move the food around to the appropriate heat zone, cooking pretty much the way our great-

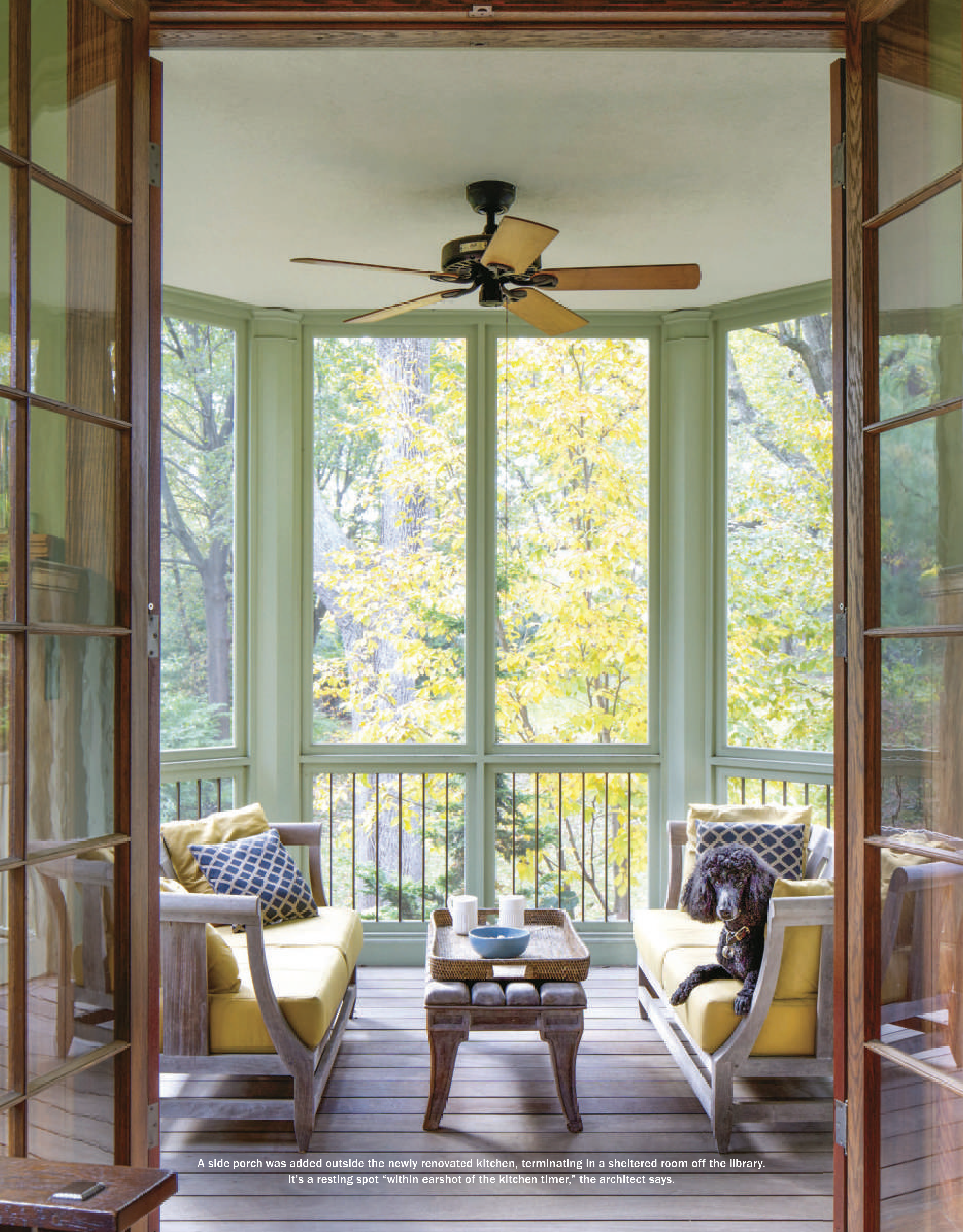


> “Without Steve Marchetti’s combination of **sympathy and architectural rigor**, it could’ve become a big hodgepodge. We spend so many happy hours together in this kitchen.”

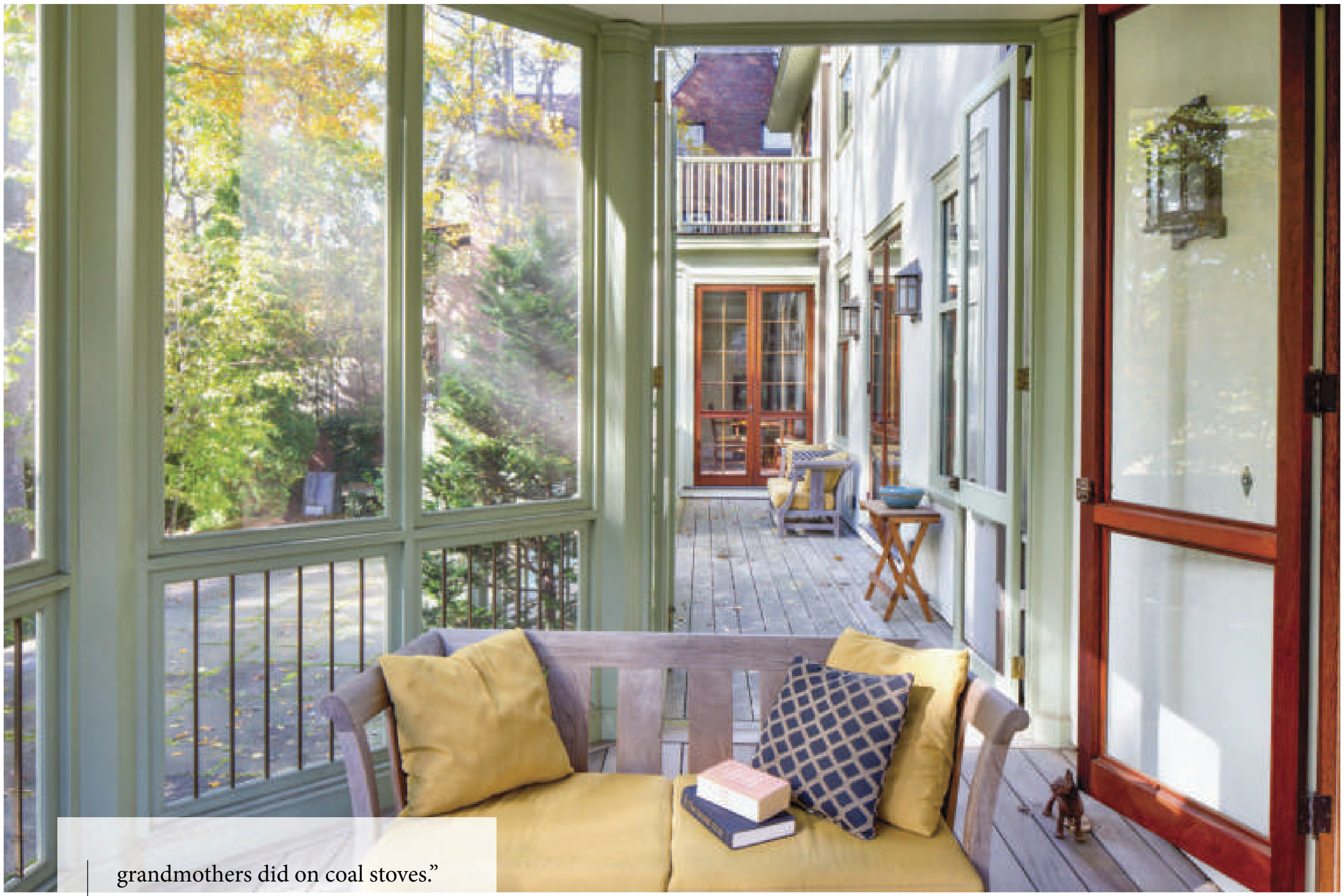


above Two venerable AGA cookers create one large range in this baker’s kitchen. **left** The ca. 1900 house has both English Arts & Crafts and Neoclassical elements. A pergola-roofed porte-cochère leads to the kitchen. **below left** At one end of the room, a custom cherry table of English design is accompanied by vintage Stickley chairs.





A side porch was added outside the newly renovated kitchen, terminating in a sheltered room off the library. It's a resting spot "within earshot of the kitchen timer," the architect says.

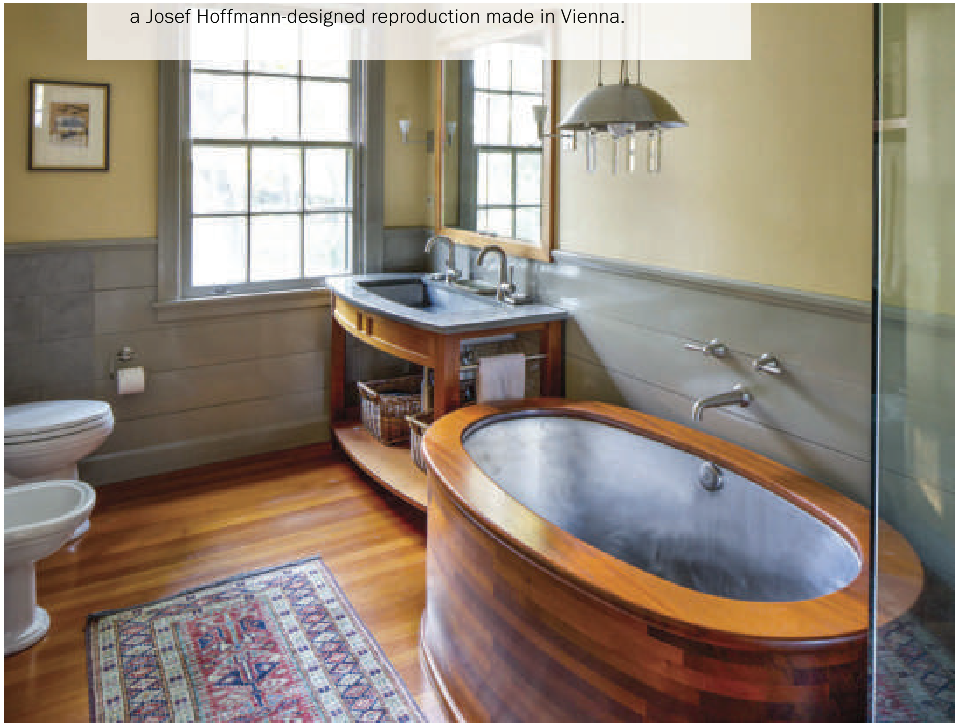


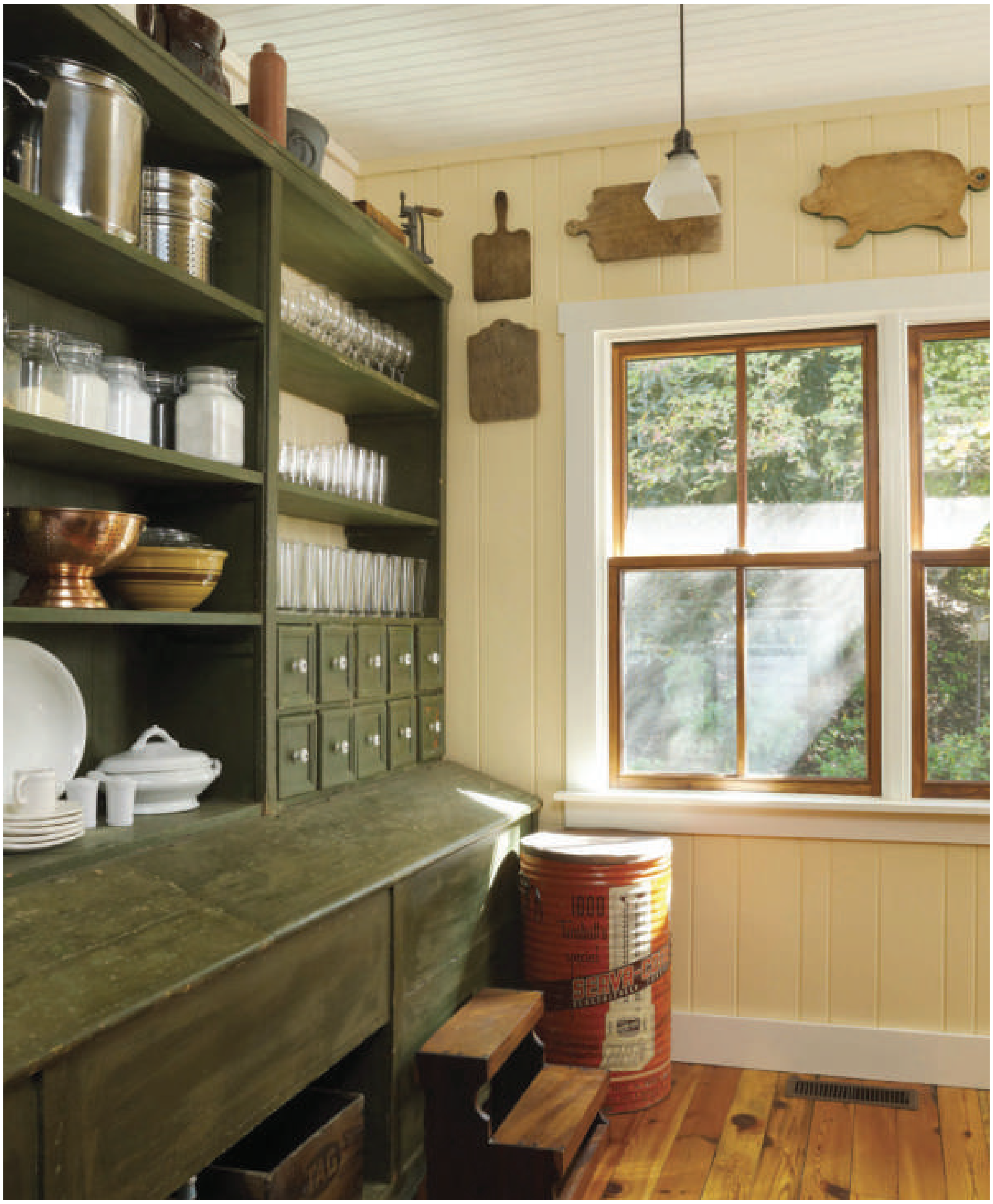
grandmothers did on coal stoves."

The room is big enough to accommodate a custom-made cherry table inspired by designs of English country-house architect Edwin Lutyens. A mix of Stickley chairs came from various basements and yard sales. "For those friends who don't want to help cook, the kitchen table is the perfect place to hang out and drink wine and kibbutz, and no one gets in the away," Lynn says.

The last thing they wanted was a drywall ceiling. Marchetti spec'd a retro farmhouse ceiling of panels and straps. The flooring is Lisbon cork, which Marchetti says is "heaven for your feet, cushioning them so you won't have to worry about varicose veins." Floating wood shelves have no brackets so that nothing distracts from the collection of pottery. Creamy tiled walls were chosen to play well with the AGA cookers.

above A side porch off the kitchen terminates in the screened room. **below** In a bathroom designed by Steve Marchetti, fixtures including the steel soaking tub with a mahogany surround were custom-made according to the architect's design. The bathroom light fixture is a Josef Hoffmann-designed reproduction made in Vienna.



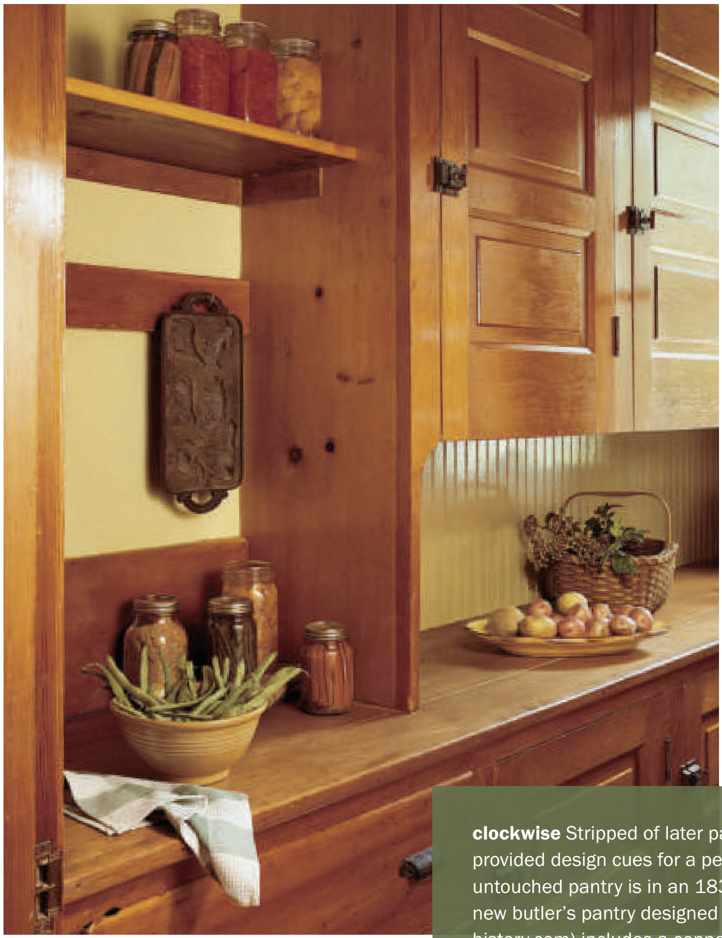


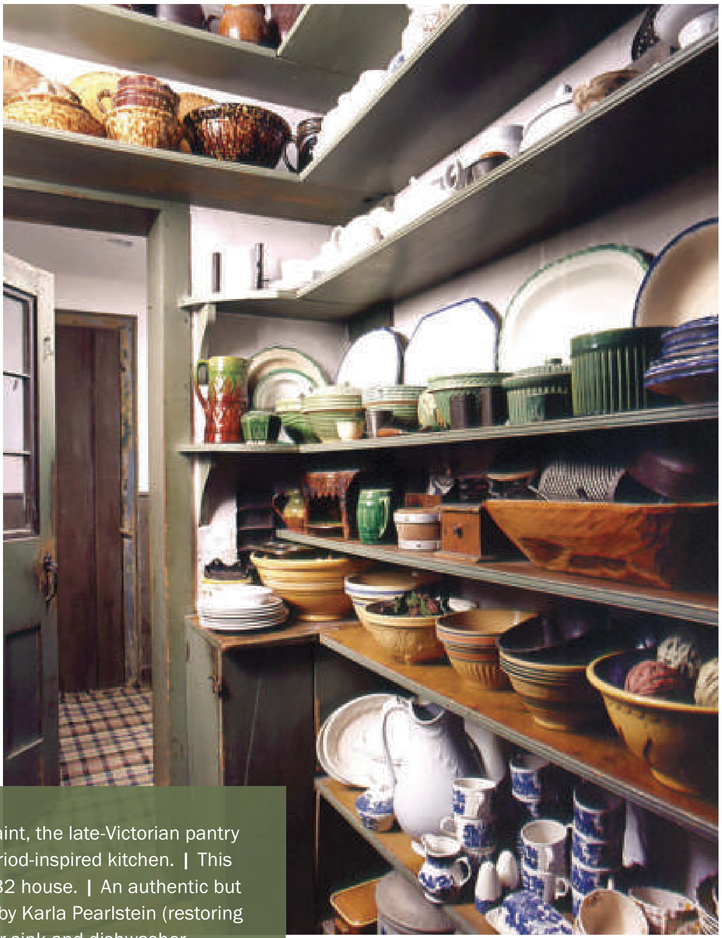
left Owners added a separate pantry to a simple country house in Georgia, using a giant old piece (with its original green paint!) to fill one storage wall. The piece was salvaged from a Scandinavian store. Old general-store and apothecary cabinets are good models.

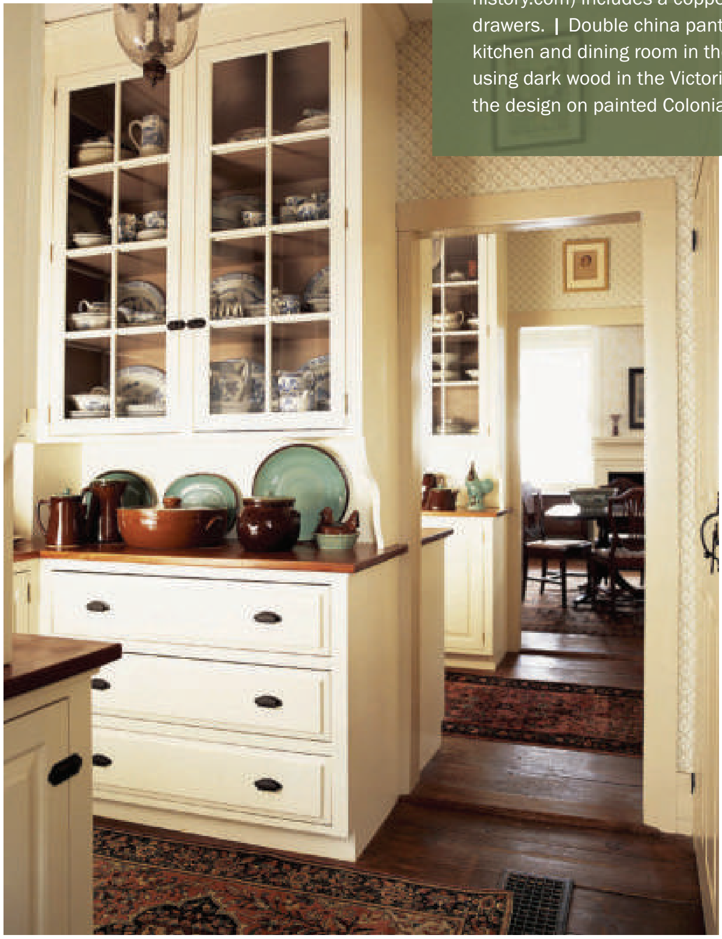
THE RETURN OF **the Pantry**

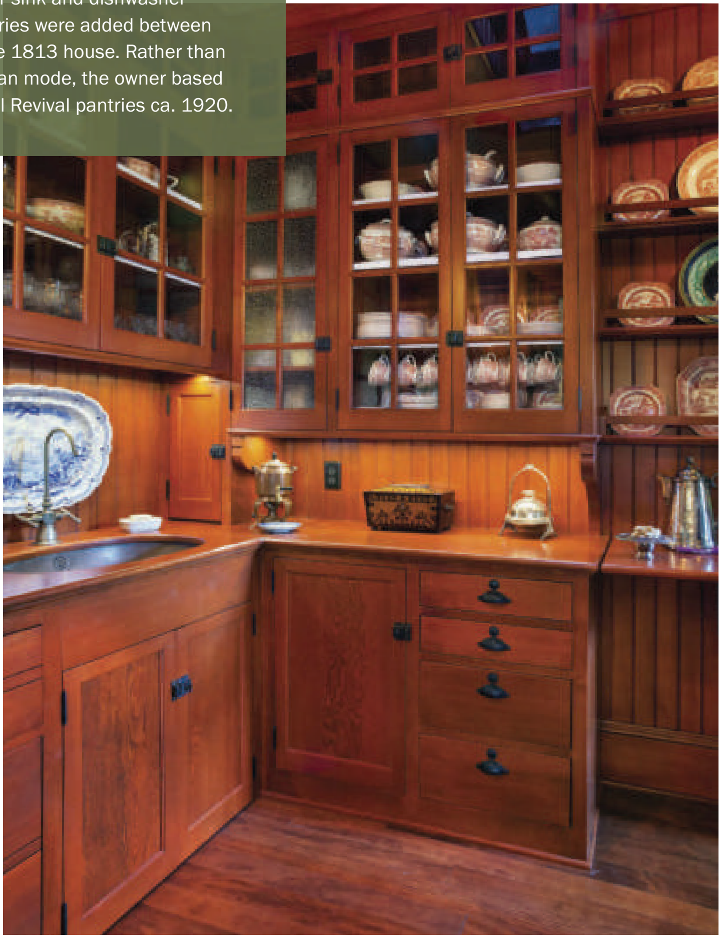
In recent surveys of homebuyers, having a pantry regularly rates #1 as an essential or desirable kitchen feature. Pantries are part of the modern focus on the kitchen as heart of the home. A well-stocked pantry is ready for dinner parties. Then again, some people want to be prepared for any snowstorm, pandemic, or disaster to come. Others simply want a place for grocery clutter and small appliances, outside the kitchen.

BY PATRICIA POORE



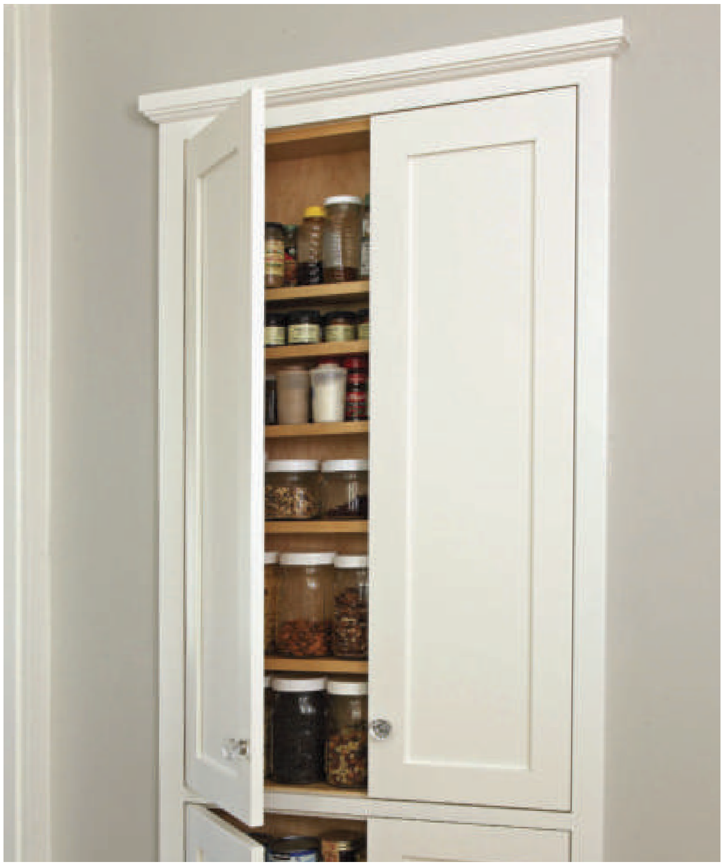


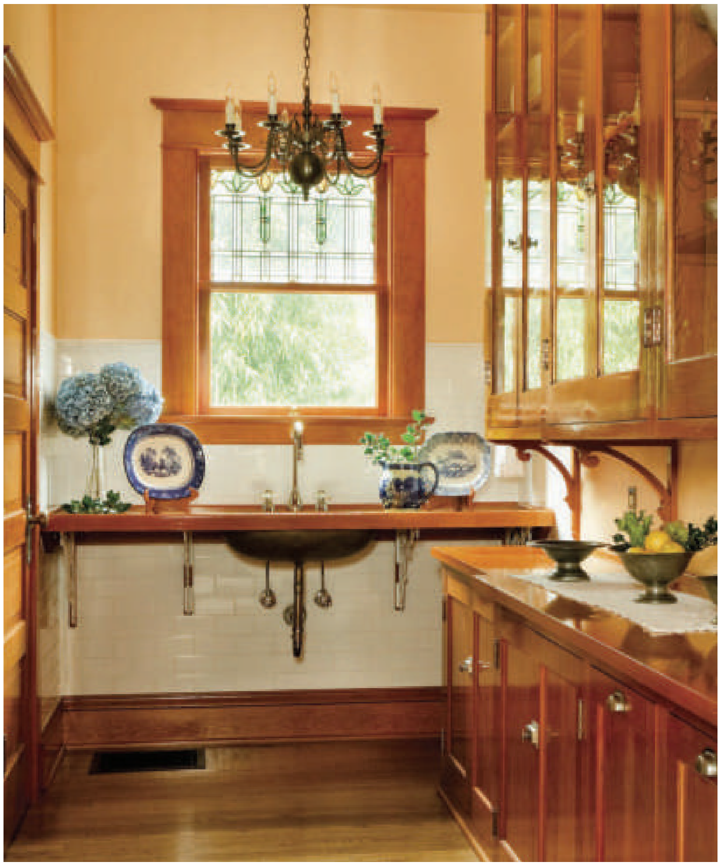


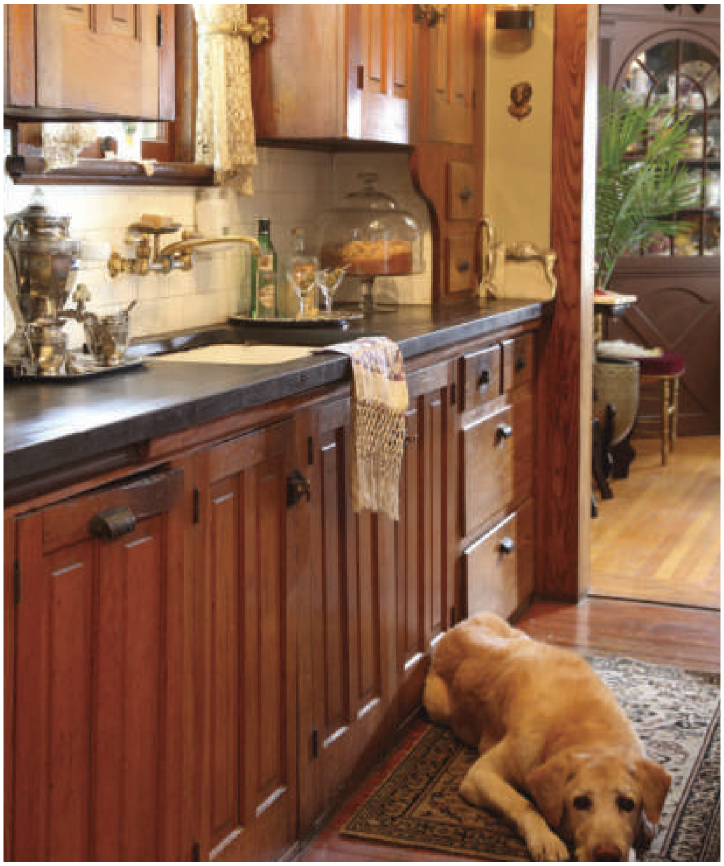


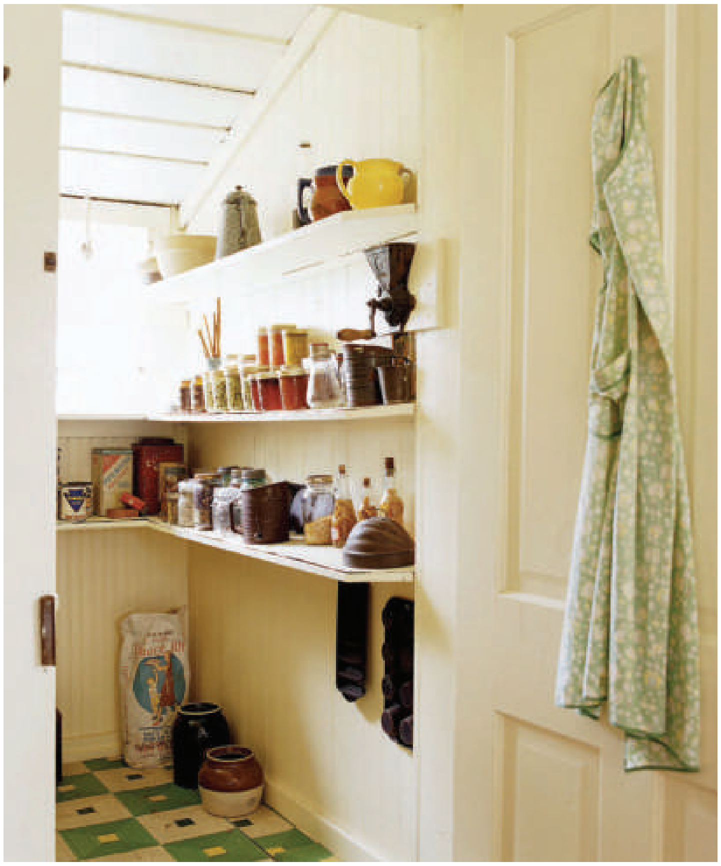
clockwise Stripped of later paint, the late-Victorian pantry provided design cues for a period-inspired kitchen. | This untouched pantry is in an 1832 house. | An authentic but new butler's pantry designed by Karla Pearlstein (restoring history.com) includes a copper sink and dishwasher drawers. | Double china pantries were added between kitchen and dining room in the 1813 house. Rather than using dark wood in the Victorian mode, the owner based the design on painted Colonial Revival pantries ca. 1920.

CLOCKWISE, FROM TOP LEFT: BOB SHIMER; GROSS & DALEY PHOTO: BLACKSTONEEDGE.COM; GROSS & DALEY PHOTO. OPP.: GRIDLEY + GRAVES









clockwise (from top left) Even a shallow closet built into the wall between studs can offer pantry space. | In a 1908 neoclassical house in Portland, Oregon, the maid's pantry has its original cabinets, which were restored. The stained-glass window is new. | Even into the 20th century, rural pantries were as simple as this shelf-lined closet in the Rawlings House in Florida. Note the period linoleum floor. | The butler's pantry is entirely original in this 1894 Queen Anne Victorian house in Pennsylvania. Upper cabinets are tall, running to the ceiling.

Maybe pantries are about longing. "Pantry—the crisp, even tidy, sound of the word conveys a sense of order. … Pantries harbor a nostalgic whiff of our domestic past," writes Catherine Seiberling Pond in *The Pantry: Its History and Modern Uses* (Gibbs Smith). A pantry is not about the latest technology, but rather abundance and organiztion, grandmothers, and big old houses.

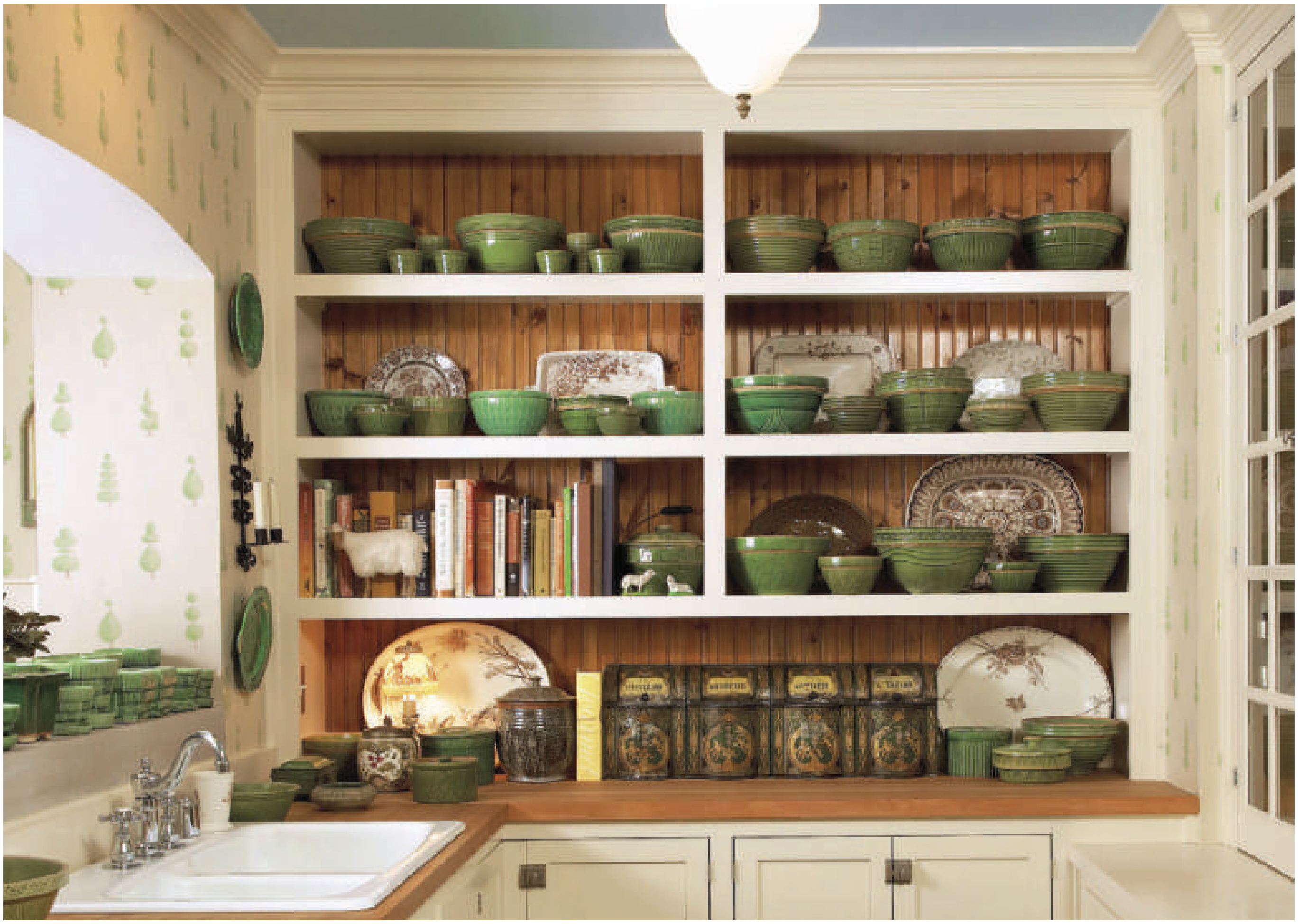
Pantries are essentially support rooms off the kitchen—for storing food or dishes, food preparation, or cleanup. The early butt'ry or larder was an unheated storage place for foodstuffs. (It's not named for butter, but rather a large, barrel-like storage cask called a butt.) To keep out dirt and vermin, these rooms were behind closed doors.

The Victorian period, roughly 1860 to 1910, was truly the era of the pantry. A 19th-century farmhouse pantry had its worktable and large sink; here is where fruits and vegetables were put up for the winter. In finer and urban homes, the Victorian butler's pantry created a buffer between the busy, out-of-sight cook's kitchen and the public dining room. Floor-to-ceiling cabinets brimmed with china and stemware. Outfitted with a copper sink and drawers for silverware and linen, the butler's pantry catered to dinner parties that were a regular part of even middle-class life. Food storage might still be tucked into a northern corner of the house or under the stairs.

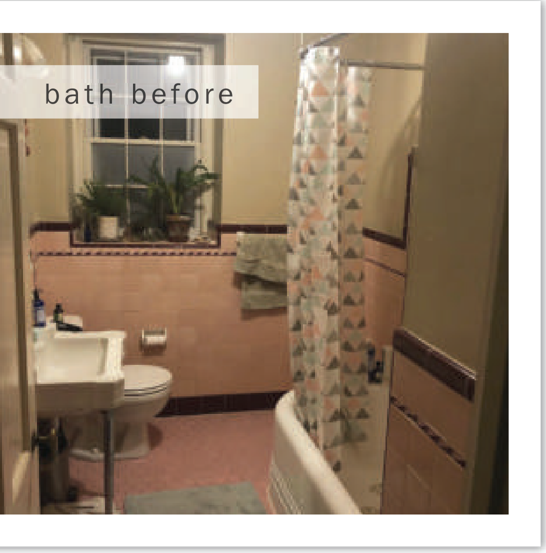
By the 1920s, white-painted cabinets were considered more sanitary, and echoed Colonial Revival simplicity. After the Depression and WWII, kitchens got smaller and became the domain of the housewife rather than servants. By the 1970s, pantries had all but disappeared. Then, about 20 years ago, the pantry made a comeback: where else to stow all the stuff we buy in bulk?

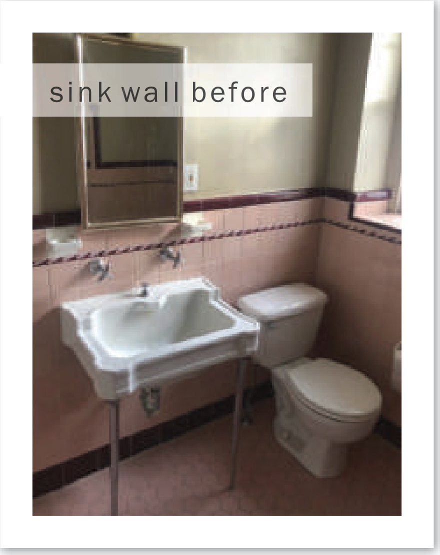
Today's pantry often is as much about the arrangement of collections as it is about efficient storage.

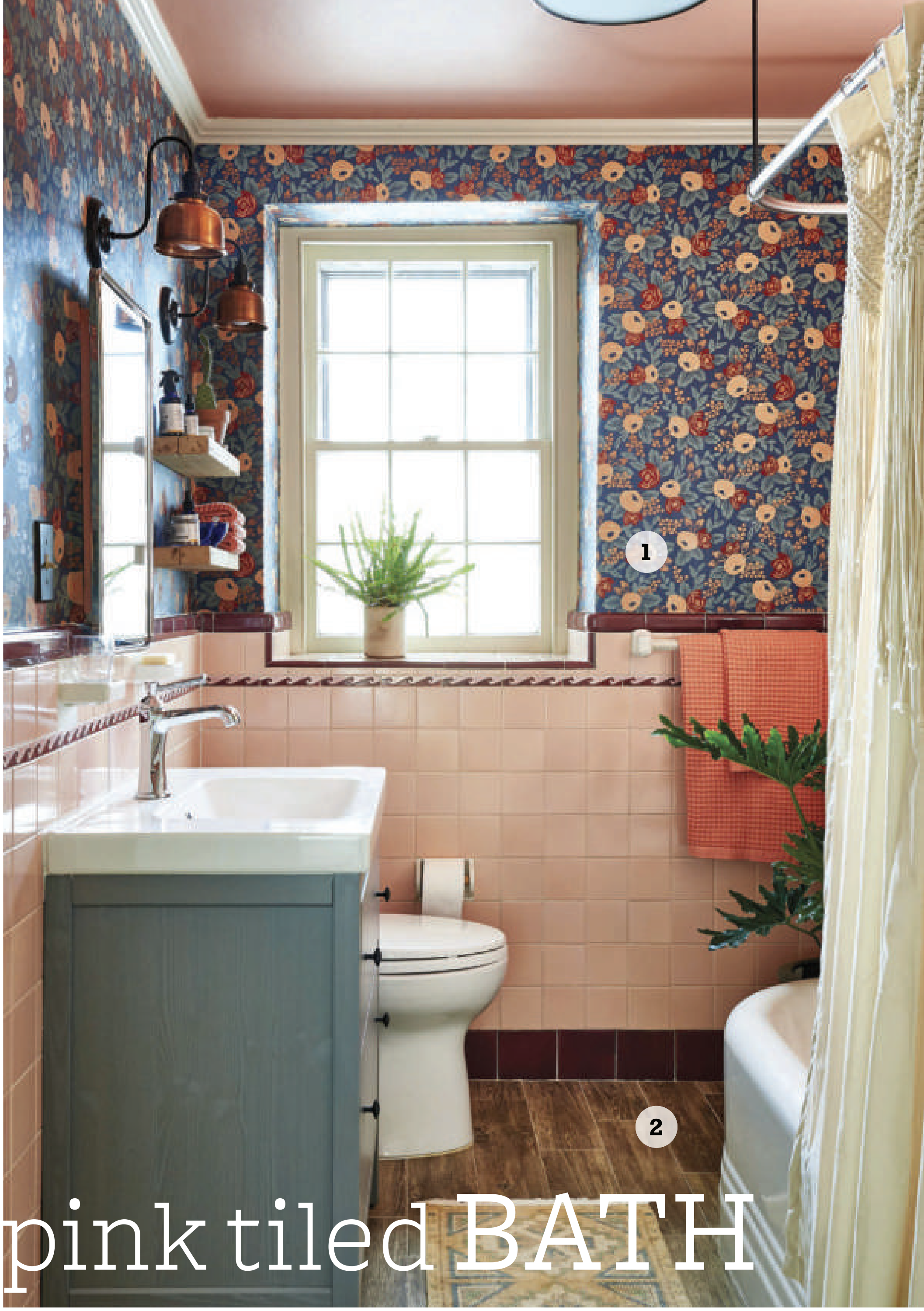
below For an addition to an 1880 town house, a separate cookroom opens to this classic butler's pantry that doubles as a scullery or dishwashing room; the design model is English.



OLD-HOUSE INTERIORS ARCHIVE (BTM.)
OPPOSITE, CLOCKWISE: COURTESY DAVID HEIDE DESIGN STUDIO;
BLACKSTONEEDGE.COM; GROSS & DALEY PHOTO; F. E. SCHMIDT ARCHIVE







EMBRACING A pink tiled BATH

Sean Lewis designs kitchens for older houses in and around Philadelphia. A new kitchen often replaces a bad remodeling—work that probably obliterated any evidence of the original space. Lewis, whose company is called Airy Kitchens, takes cues from each individual house, then uses his knowledge of period style to create an appropriate, albeit new, design.

In his own 1920s-vintage Colonial Revival house, he chose to keep the Deco-era bathroom. Rather than work around the pink tile, he made it the star. “We loved the bathroom,” Lewis says, “but, unfortunately, the hundred-year-old plumbing needed to be replaced and we lost the tiled floor. I’m so happy we could save the pink and burgundy wall tiles.”

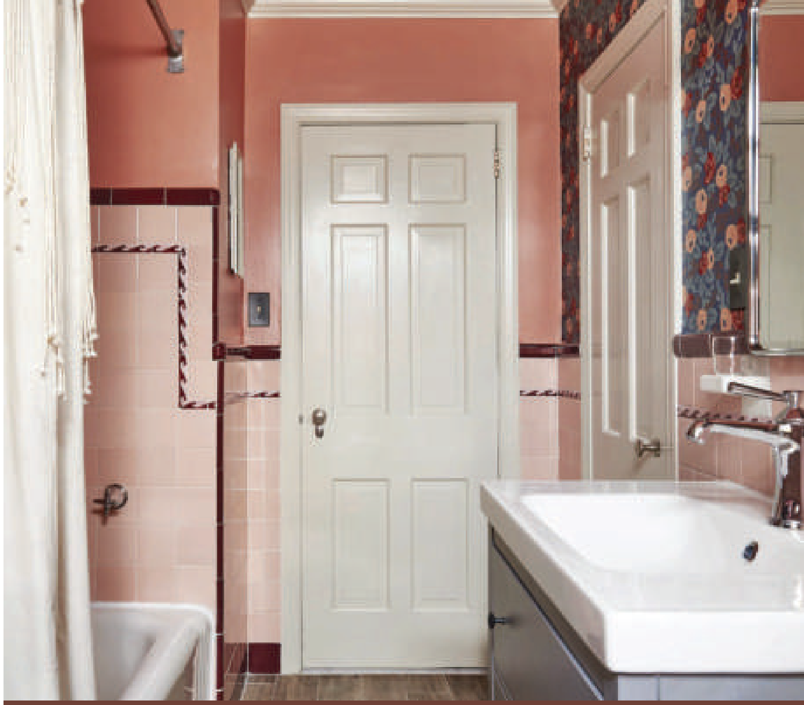
A bold wallpaper (pattern since discontinued) plays up the original color scheme. Added in the top section, over the tile wainscot, it’s modern, and playful rather than overwhelming. (Paper covers two feature walls but was not added to the wet tub area.) “I installed the wallpaper with my mother’s help—it wasn’t easy,” Lewis says. “Even though the room was redone on a tight budget, it gives our simple house big personality.”

KIRA LUXON PHOTOGRAPHY

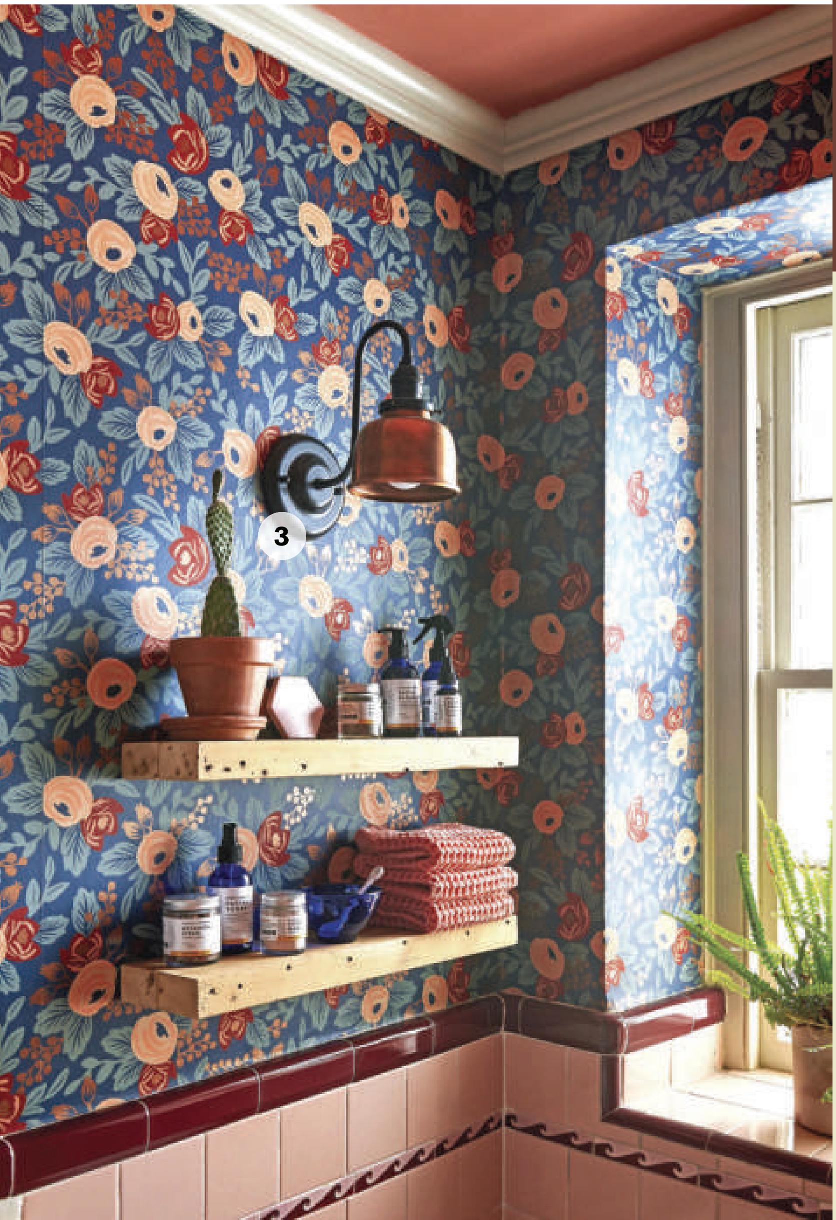
Shown in a black finish on the mounting hardware with an oil-rubbed copper shade (above), ***the Fargo wall sconce*** is offered in many colors and combinations. Shade also in four porcelain colors and five natural metal finishes. As shown, $232. **Barnlight Electric Co.**, **barnlight.com**

Solid Field Tile

Make it Mid-Century sells ***porcelain field tiles*** (left), including 4¼" squares, in period colors that include blush pink, orchid, and several warm greys. Samples are $5; a carton of 80 four-inch tiles is about $109. **makeitmidcentury.com**



above An analogous paint color cued by the tile was used in the tub area and on the adjoining entry wall. **bottom left** Making the most of the pink tile, the eye-popping wallpaper pattern is modern and fun. Paper is easy for the next owner to change out. **opposite** (far left) The dingy off-white paint did nothing for the pink-tiled bath. (center) An overmount sink top, in white to match the toilet and original Art Deco tub, sits on a new vanity cabinet that introduced needed storage to the small bathroom.



1. WORK WITH THE COLOR
Is anything more misunderstood (we won't say hated) than a mid-century bath in that period's tile colors? So many owners endeavor to neutralize theirs with white walls and a shower curtain they keep closed. Here, bold wallpaper dares to play off pink and burgundy tiles.

2. UPGRADE AS NEEDED
The pink hex-tile floor, alas, was lost to extensive plumbing repairs. The owner chose a wood-look porcelain tile to replace it, both for its quiet color and its lower cost. Waterproof and easy to clean, it flows from wood floors in the house.

3. ADD YOUR OWN
Having saved the original Art Deco tub and wall tile, the owner didn't hesitate to add new touches to update the room. The perky sconce illuminates open shelves that add storage space.

Bath of the Belle Epoque

Pure white porcelain and tile underly a classic look that works for many eras and house styles.

by Patricia Poore

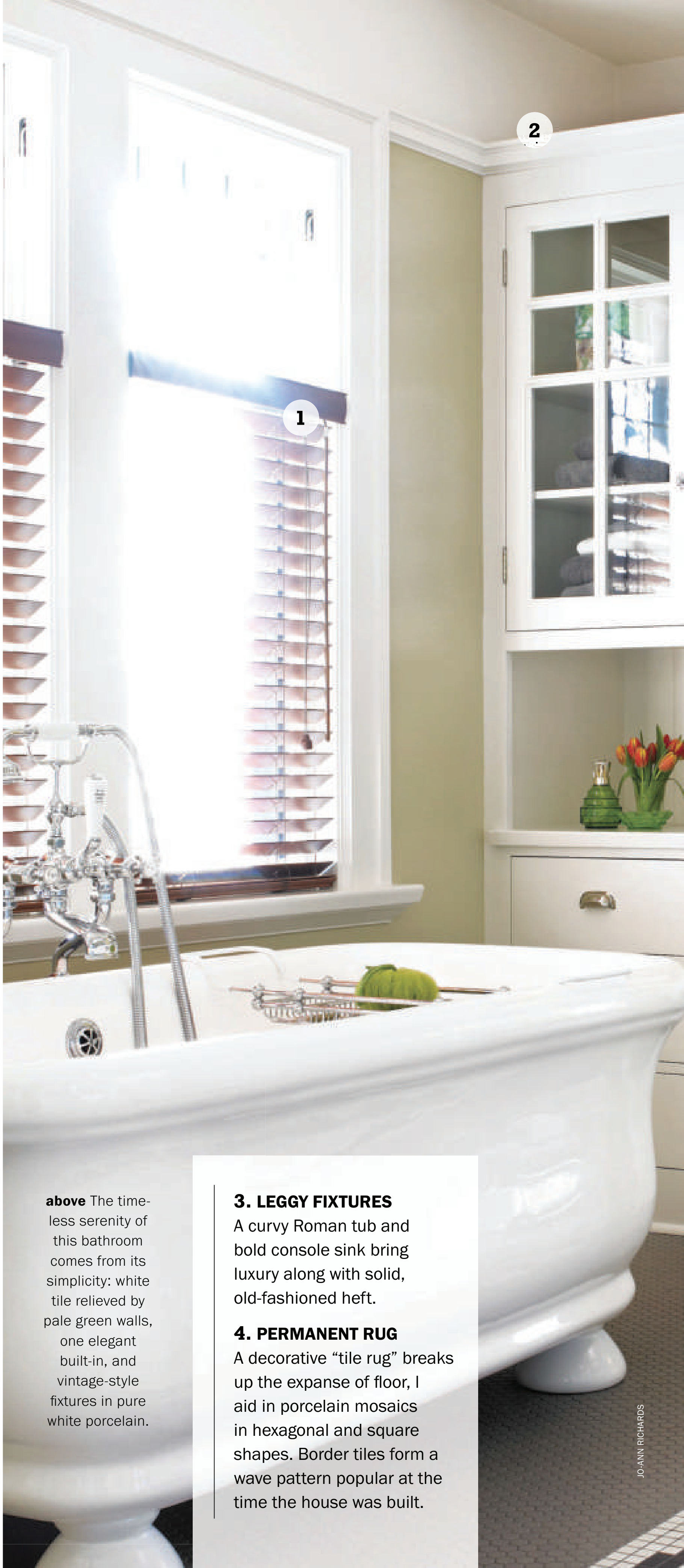
Think Edwardian town house or fine hotel: cool, classical bathrooms remain in style. Leggy porcelain console sinks are often labeled "Belle Epoque," a style reference to that "beautiful era" spanning from the late Victorian art movements until the start of the First World War. Design reflected the optimism, prosperity, and scientific thinking in this time of England's King Edward VII and France's Art Nouveau—America's Gilded Age. To this day, that era's finer bathrooms are coveted and emulated.

The master bath featured is a "retrofitted" design for a restored 1912 house in Victoria, British Columbia. Not everything is old-fashioned: a capacious glass-front showerbath, lined in white tile, is fitted opposite the tub.

Having unfitted (not built-in) fixtures accomplishes two things. The sink and tub have the quality of freestanding furniture, in keeping with the period. And they float above the floor, allowing a view of the perimeter that makes the room feel bigger. (Faucets are by Perrin & Rowe.)

1. BLINDS AT WINDOWS
Venetian blinds are perfect in a bathroom, modulating light and privacy without fuss. They're mounted at the mullion below transoms.

2. BUILT IN
The tall linen cabinet creates a niche for the sink while providing storage and a countertop, taking the place of a vanity. Note its cornice placed at the same height as the picture rail and window.

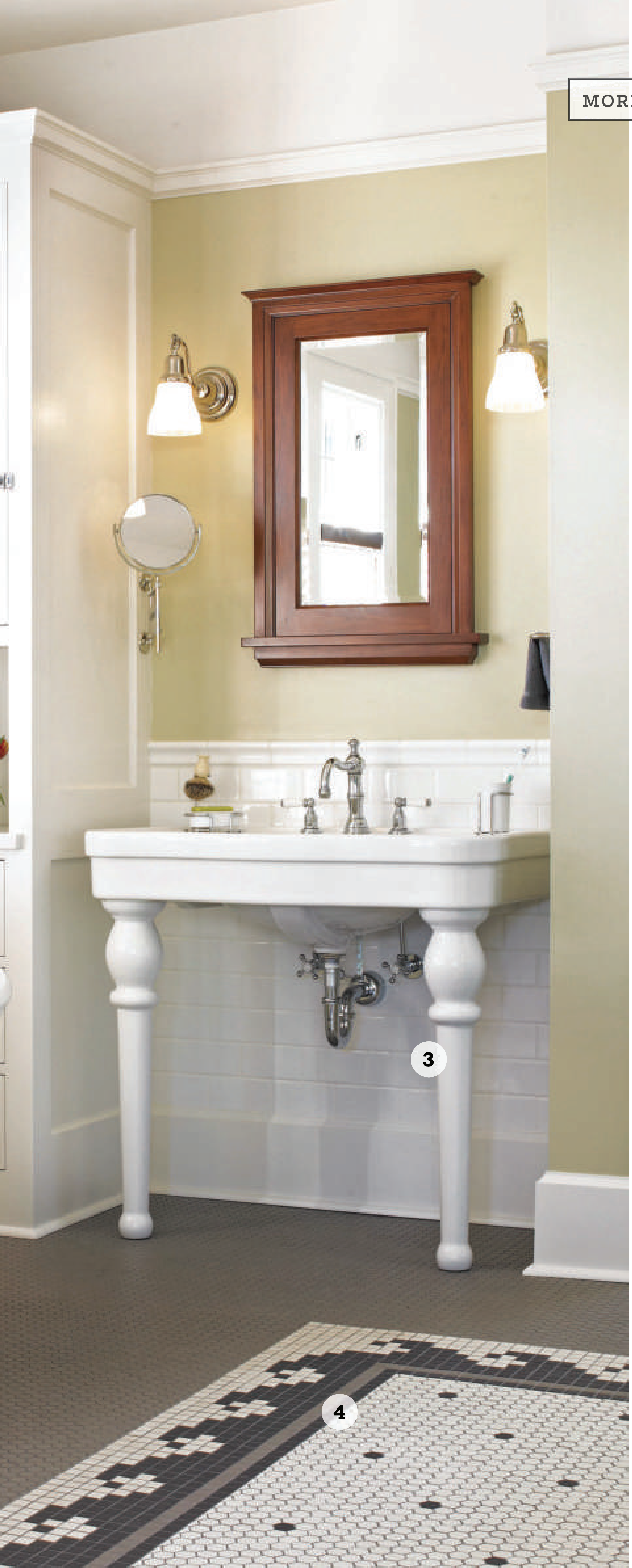


above The timeless serenity of this bathroom comes from its simplicity: white tile relieved by pale green walls, one elegant built-in, and vintage-style fixtures in pure white porcelain.

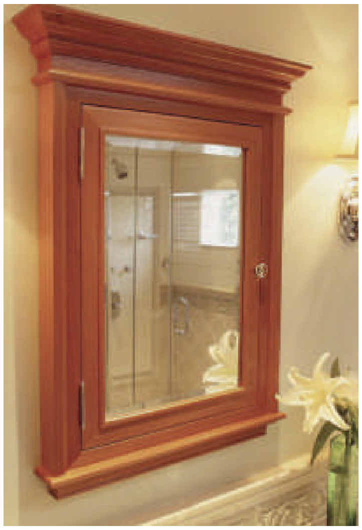
3. LEGGY FIXTURES
A curvy Roman tub and bold console sink bring luxury along with solid, old-fashioned heft.

4. PERMANENT RUG
A decorative "tile rug" breaks up the expanse of floor, laid in porcelain mosaics in hexagonal and square shapes. Border tiles form a wave pattern popular at the time the house was built.

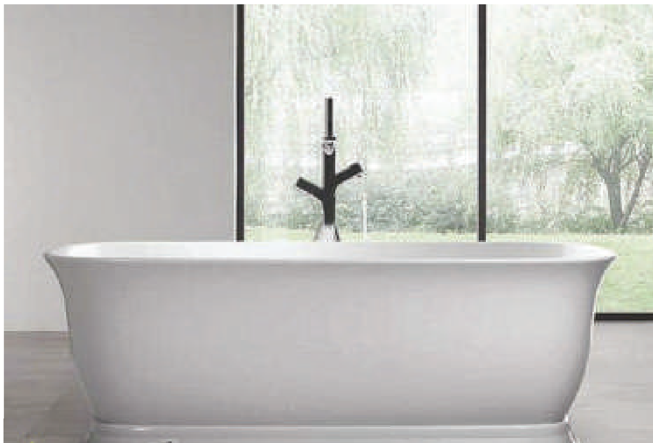
JO-ANN RICHARDS

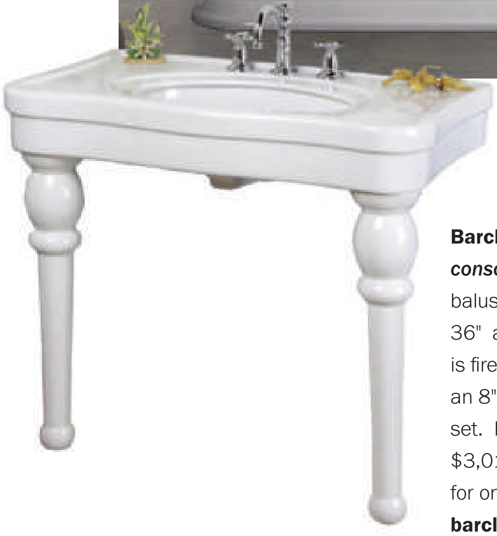


Wood Essentials offers the classical ***Algonquin-5 Cabinet*** (recessed) with crown moulding. It comes in mahogany, cherry, maple, or finished in white paint. Beveled mirror; your choice of six hardware finishes; priced $850–$940. **woodessentials.com**



Freestanding and double-ended, the ***Royal acrylic bathtub*** is made in 59" and 67" lengths with a classic pedestal and slight ogee curve at the ends. From **Vintage Tub & Bath**, pricing starts at $1,699. **vintagetub.com**





Barclay's *Versailles console sink* with baluster legs comes in 36" and 42" widths. It is fireclay, pre-drilled for an 8" wide-spread faucet set. MSRP $2,680–$3,018; search web for online distributors. **barclayproducts.com**

a **farmhouse** renewed

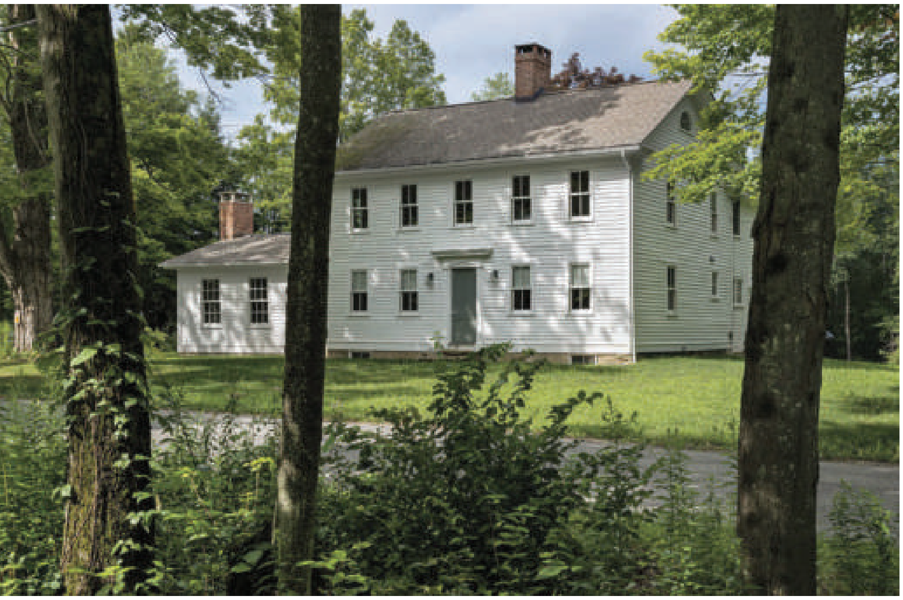
Sensitive renovations and restoration work preserved a house that dates to 1799.

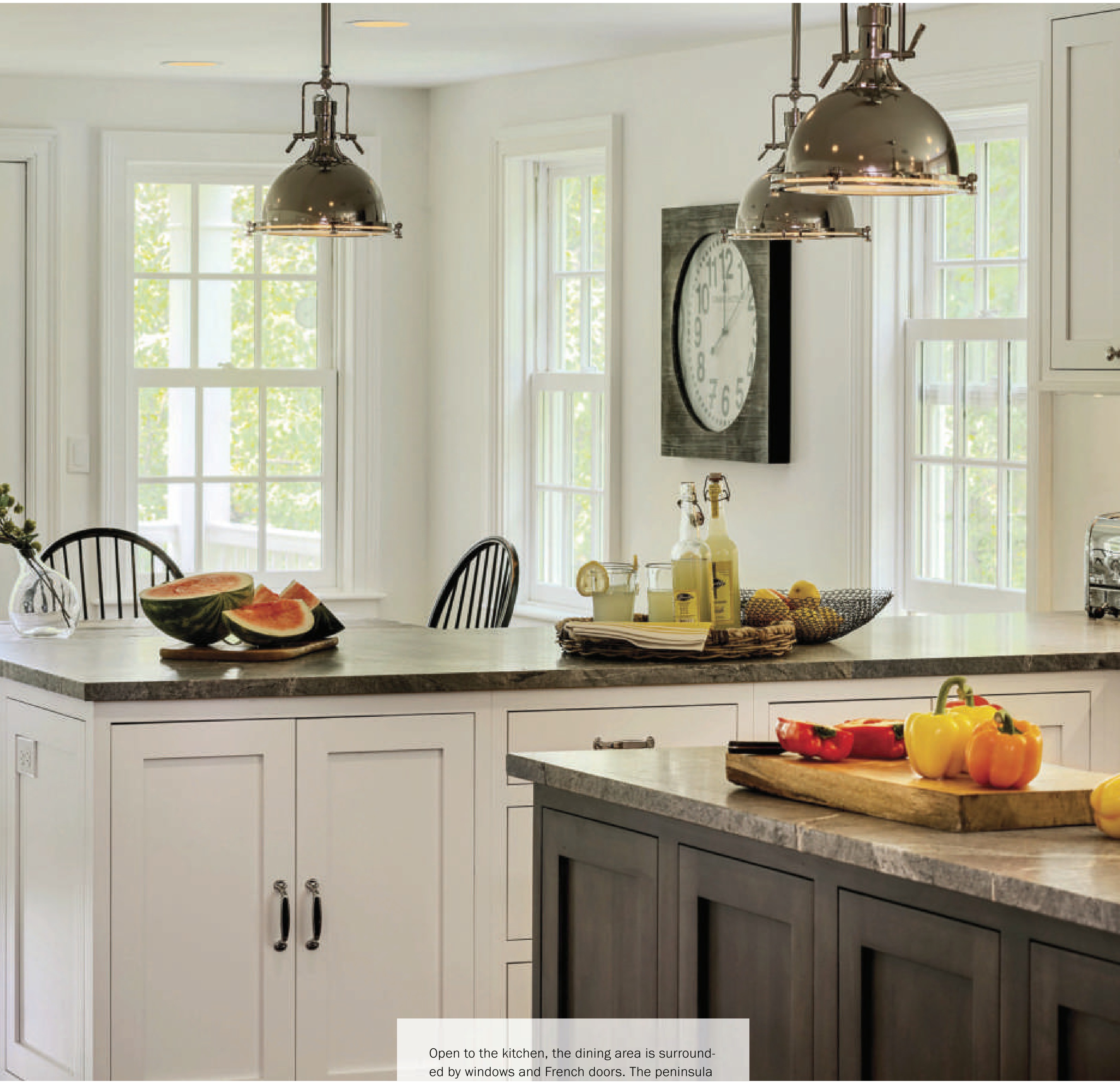
By Regina Cole / Photos by Rob Karosis

A STYLE THAT'S ALL THE RAGE, the "modern farmhouse" typically blends rural, vernacular architecture with a clean, white interior. Even before the idea had a name, David Spirakis and his wife, Penelope Chaplin, created just such a house, in western Massachusetts.

"We lived in New York City and came to the Berkshires to ski," explains David, a retired banker. "We'd rent a place every winter. Then, in 2011, we bought this old house."

Built in 1799, the substantial farmhouse on a narrow dirt road has a Georgian center-hall plan. (One previous owner was Janet G. Travell, personal physician of President John F. Kennedy and the first woman to hold that position in the White House.) When David and Penelope found the place, its most recent owner had abandoned it after beginning a renovation.





Open to the kitchen, the dining area is surrounded by windows and French doors. The peninsula has a soapstone counter. **left** In its original location close to an unpaved road, the 1799 Georgian-period house was once the centerpiece of an expansive farm called Merryfield.

“while the house stood empty, a pipe burst, flooding the kitchen,” David says. “Someone stole all the copper pipes. For me, it was in the perfect state of disrepair; it looked like a wreck, but that previous owner had put on a new roof, installed new plumbing and electrical systems, and added a new septic tank.”

David and Penelope contacted Jimmy Crisp, an area architect who has both designed new houses and directed many restorations. “We work on a lot of historic homes,” Crisp says, “because there are so many of them in this region. I love it.”

Although they had no prior involvement with old houses, the couple found themselves fascinated to think that people had lived in these rooms for well over 200 years. They told Jimmy Crisp they wanted a new kitchen, a family room, updated bathrooms, and a new primary bedroom—but they wished to honor original elements.

“The previous owner had started an addition on the back; it was in rough shape, so we removed it,” says Crisp. “A series of early additions exists at the rear. To provide space for a new family room, we built an ell on one side of the house.”

The new kitchen is in the older addition, at the rear. That space also accommodates the dining room, a laundry, a screened porch, and a new mudroom by the side door.

“This being New England, no one uses the front door,” Crisp laughs. “The driveway and parking area bring you to the side door, so it makes sense to have the mudroom and adjacent laundry there, close to the kitchen.”

Without changing the style, Crisp reconfigured the staircase, which had been as narrow and steep as a ladder. Now, the generously proportioned upstairs hall—in what had been a small bedroom—has built-in bookcases.

Crisp says that, despite the discouraging state of the house, he was happy to find that it was structurally sound. “Mostly, we had pleasant surprises as we worked,” he says. “These old-timers were built so well that they far outlast their occupants.” He notes that the house has its original flooring, windows, much of the original door hardware, and its three original fireplaces. A fourth fireplace was added in the new family room.

Penelope Chaplin, retired from a career in publishing, decided to paint the interior white. That

above The new master bedroom is upstairs in an old rear addition. Architect Jimmy Crisp raised the ceiling to create a more spacious, light-filled room. **right** The new guest bathroom has white marble counters, hexagonal mosaic-tile flooring, and beaded boards on walls.

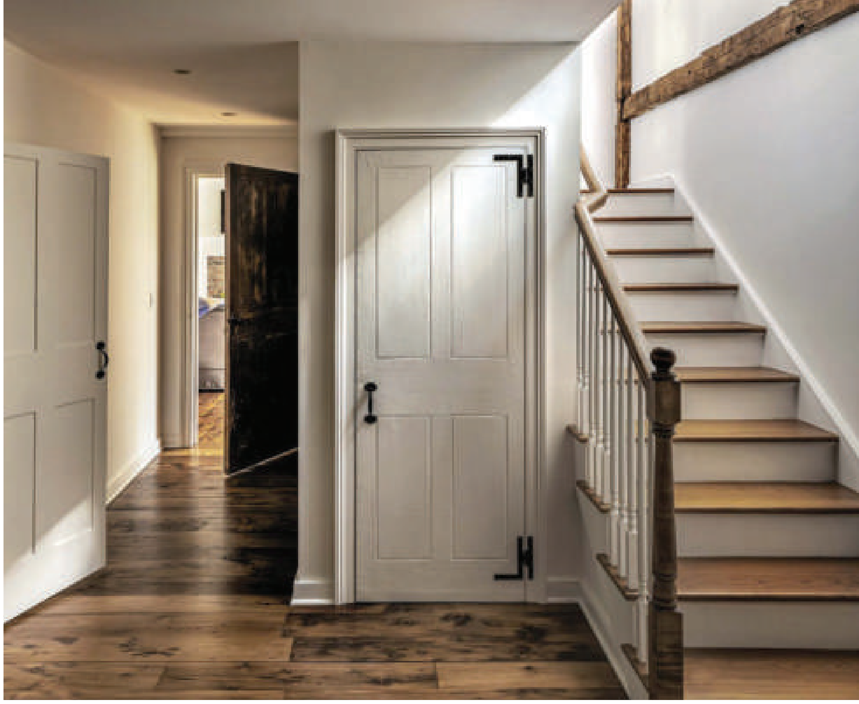
accentuates such original elements as beams and corner posts, which were exposed when the staircase was rebuilt. The worn wood and stone of the kitchen fireplace are showcased.

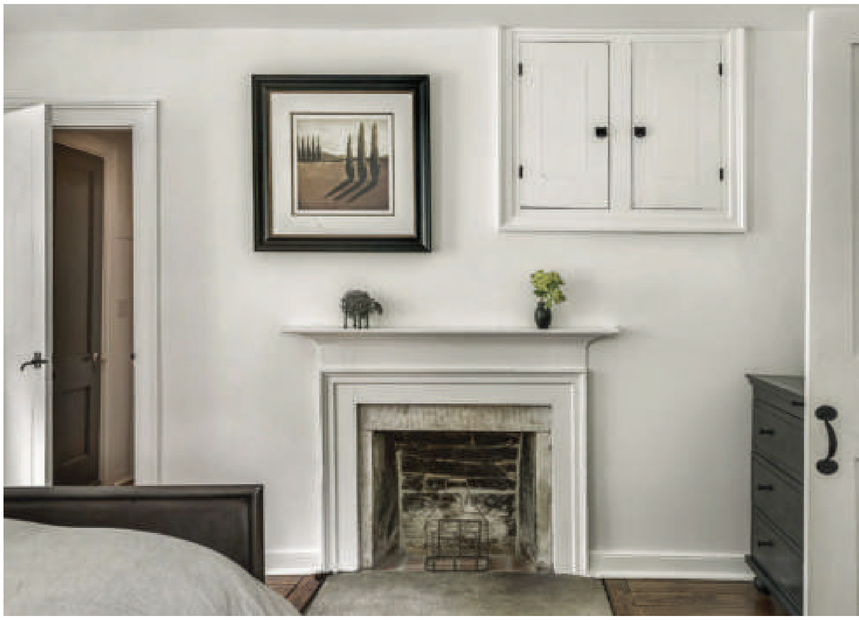
"We knew we weren't going to go with chintz curtains or flowery wallpaper," her husband says. "Without knowing it, we'd hit a stylistic wave. The modern-farmhouse concept was just taking hold."

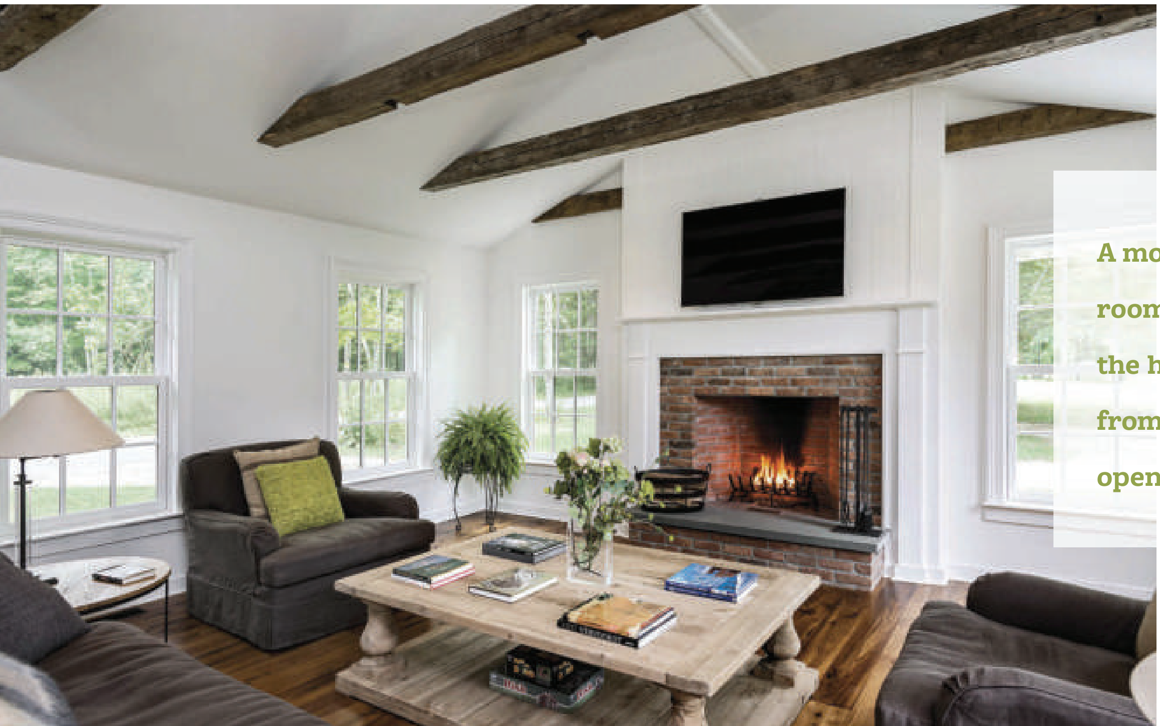
The couple also decided against complex landscaping. "This is a farmhouse in the woods," David says. "It doesn't want formal shrubbery or landscaped bushes."

With the help of Jimmy Crisp and local builder Michael Shiels, David and Penelope enjoyed the process. "We'd renovated an apartment in New York, and that was a nightmare," David says. "This renovation, however, was a wonderful experience. We worked with smart, talented people." The pair have since moved to the West Coast, where "there's nothing like that beautifully built old house," David laments.

top right Inside the front door is evidence of old and new: original hardware, aged beams and posts, and a new staircase with a safer rise and run than the original. **middle** The front upstairs bedroom boasts one of three original fireplaces. **below** The family room is clearly new construction, but reclaimed ceiling beams found by the architect relate to older parts of the house.

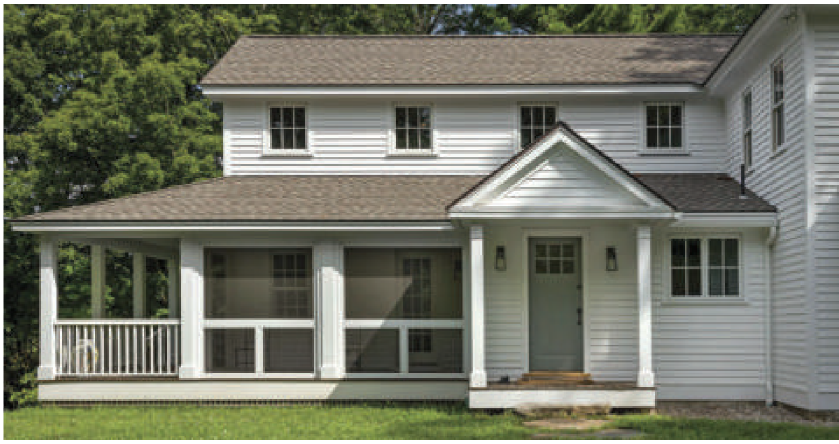






A modest ell for the new family room was added at one side of the house. It appears seamless from the exterior, but inside is open and contemporary.

right An apron sink, sometimes called a farmhouse sink, suits a new kitchen in an old house. **left** One of the house's three original fireplaces, this one is now in a corner of the kitchen. The homeowners love the aged patina of wood and stone.



kitchen

(left) The new kitchen, located in the old rear addition, marries unoiled soapstone counters to stainless-steel appliances. The well-worn patina of the old fireplace coexists with the gleaming modern kitchen. Each of the old fireplaces is in working order; the one in the kitchen is the owners' favorite.

side porch

(right, top to bottom) The architect created a mudroom located beyond the side door. It is conveniently next to the laundry room and on the way to the kitchen. • New French doors in the dining room open to a back porch that wraps around to become a screened porch on one side of the house. The new family-room ell is visible on the right side of the house. • A screened porch is an outdoor living room in warm months. It connects to an unscreened porch stretching across the rear elevation.

sprouting additions

New England farmhouses traditionally were built over time, with new sections attached and outbuildings incorporated. The vernacular form is explained in Thomas C. Hubka's seminal book *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England*. • This house was no exception. The rear extension, holding today's kitchen and dining room, was very likely an early kitchen addition to the 1799 house. Because of fire danger, early kitchens were usually built at some remove from main living and sleeping rooms. In the South, the kitchen often occupied its own separate building. In New England, where the climate makes that impractical, the kitchen was usually the "little house" connected to the main house. It, in turn, connected to a "back house" that possibly included a woodshed and a privy, which eventually connected to the animal barn.

Modern Farmhouse Style

Look to reality to create a more authentic and comfortable interior. **by Patricia Poore**

Farmhouse Style, Modern Farmhouse, Farmhouse Kitchen. It's everywhere —but what is it, exactly? Some of those designs would never, in 200 years, have been found in a farmhouse. Unlikely as it sounds, today's concept bounces between extremes better described as industrial and primitive!

In name and intention, the appeal of "farmhouse" must lie in its association with simplicity, function, nostalgia, such enduring materials as wood and stone, and an abundance of sunlight and fresh air. Farmhouse should be a budget-friendly look, too, embracing salvage and hand-me-downs. Yet we see Modern Farmhouse looks that could have been created only by an interior designer with a millionaire client.

Anyone who has an actual rural (or once-rural) house, or even an old cottage, might prefer to start with good historical models: see hints at right.

Just what are the hallmarks of Farmhouse Style? Certain motifs recur. Not all of them are present in any one house; the actual age of the house, along with regional preferences, point to what is appropriate.

- **DUTCH DOORS:** they convey history and are practical in allowing options for privacy, ventilation, and sightlines
- **MATERIALS THAT ACQUIRE PATINA,** like cedar shingles or fencing, copper (for gutters or a range hood), unlacquered brass, painted wood, stone
- **BUILT-IN** window seats, fireplace inglenooks, and banquettes
- **WOOD-CLAD WALLS**—from Colonial wainscot to beadboard, Southern shiplap to mid-century vertical planks
- **ABUNDANCE OF WOOD:** unfinished, clear-finished, or painted with whitewash or milk paint
- **VINTAGE** furniture, collectibles, art, dishes, textiles . . . any of these, all meant to be used
- **PORCHES** outfitted for specific uses: sitting, dining, doing chores
- **SLIPCOVERS**, and actually changing them out seasonally
- **IN KITCHENS,** mixed countertop materials; white tile; flooring of wood, brick, or linoleum
- **EMBLEMS OF PRACTICAL LIVING:** open shelves, draining dish rack, etc.
- **SUCH CLASSICS** as Windsor chairs in the kitchen, a wing chair by the hearth; fourposter or brass beds; quilts; flatwoven rugs; screen doors and window shutters; wicker; a porch swing
- **ENDURING WALLPAPER DESIGNS:** vines, flowers and leaf botanicals, stripes, diamond patterns
- **HANDCRAFTED OBJECTS** from wooden spoons to weathervanes

To be fair, the pundits of Modern Farmhouse Style offer recommendations that are very appealing: neutral backdrop colors with a judicious pop of black; contrasting patterns (in moderation); texture through linen, jute, stone, iron, leather; sleek modern furniture in the same room as antiques; metal or industrial accents mixed with weathered finishes; minimal decorating. Happily, most agree that sliding barn doors in bathrooms are done.

Let's play around with these design concepts:

1. **The interior or room looks like it evolved over time.** It's perfectly acceptable, for example, to put a stainless-steel fridge in a room with original shiplap or beadboard walls. Furniture is a mix of older and newer. Many elements are unfitted and unmatched.

2. **Basic materials are historical and preferably found in nature.** Wood, slate or soapstone, marble, brick, cast iron, aged brass, and tin come to mind. In an old house that has remained more-or-less intact, a bit of 1920s linoleum or 1970s Formica has earned its place.

3. **Comfort and function are the highest goals,** not trendiness and certainly not over-designed space. If every so-called "modern farmhouse" element is present, you can be sure the look was never seen in an actual farmhouse, then or now.

above For an 1836 house in the Northeast, designers Sarah Blank and Andrea Piacentino created a sophisticated blend of restored architectural elements, antiques, and updated classics against a neutral backdrop.

NEIL LANDINO; JONATHAN WALLEN (OPP. BTM.)

At its best, the modern farmhouse is a house layered in history, or one designed by someone familiar with old houses. Its feeling is homey, yet uncluttered.

right The mudroom features a high wainscot, a Dutch door, and an antique settee. (Sarah Blank Design Studio) **below** Every detail is spot-on in this kitchen designed by architect John B. Murray: stainless steel with wide-plank floors.

Homey with screen doors and painted floors, the house has only one formal embellishment: the two-storey portico.

keeping things simple

Largely unchanged since it was built in 1858, the house was abandoned, but Edie found herself compelled to step in. **by Nancy Hiller, photos by William Wright**

left Edie splurged on a favorite pattern of historical wallpaper for two walls in the dining room. Squash-color paint on the old floorboards further brightens the room.

right The garden includes black-eyed Susans, phlox, wild asters, larkspur, and daylilies. Tomatoes, rhubarb, and oregano grow among the flowers.

All but one window was broken and boarded up, the kitchen had no floorboards. Roof, wiring, and plumbing had to be replaced. It seemed the place was too far gone, but she felt compelled to step into its history.

above (left to right) An old yard-sale swing tucks into the side porch. • The kitchen evolved based on kitchens the owner knew as a child. • Now filled with local finds and simple charm, the house took 17 years to restore.

right Homeowner Edie Sarra with her dog Genji, on the approach to the brick farmhouse.

opposite A vintage work table also serves for casual dining. The 1955 Caloric stove came from a vintage store nearby. The 1940s double-drainer sink, part of the history of the house, sits in a base cabinet Edie had made for it.

opposite The spare bedroom is softly furnished with vintage pieces, mosquito netting, and a chenille spread. In many rooms, as here, the old floorboards are painted. Decorating is spare but homey with a reliance on local antiques and vintage finds.

captain JAMES SECREST, 19 years of age, came home to the southern Indiana town of Gosport in 1848, having served in the Mexican War. He married his sweetheart, Louisa, and set to work making a cattle fortune. About ten years later, Secrest built a home that would reflect his hard-won prosperity—a brick I-house with Greek Revival details and a dramatic, two-storey portico.

Edith Sarra came upon the house almost a century and a half later. A scholar of pre-modern Japanese literature, Edie had been hired to teach at Indiana University, just 17 miles away. When she and her then-husband saw the listing for a house and ten acres in the country, she gasped, "This could be the house of my dreams, for $29,500!" But the sellers' agent laughed when she asked for a key, saying, "You're welcome to walk right in . . . if you can get past the hole in the floor."

Captain Secrest's house had fallen on hard times. Right after he was forced to sell it in 1874 (owing to the '73 nationwide banking crisis), the property was purchased and farmed by a wealthy family, who kept it thriving for almost a century. For much of that time it was rented to sharecroppers, rather than owner-occupied, which saved it from extensive modernization. By the 1970s, the house had been abandoned and architectural elements removed—some to be sold as salvage, others for safekeeping in case of a future restoration.

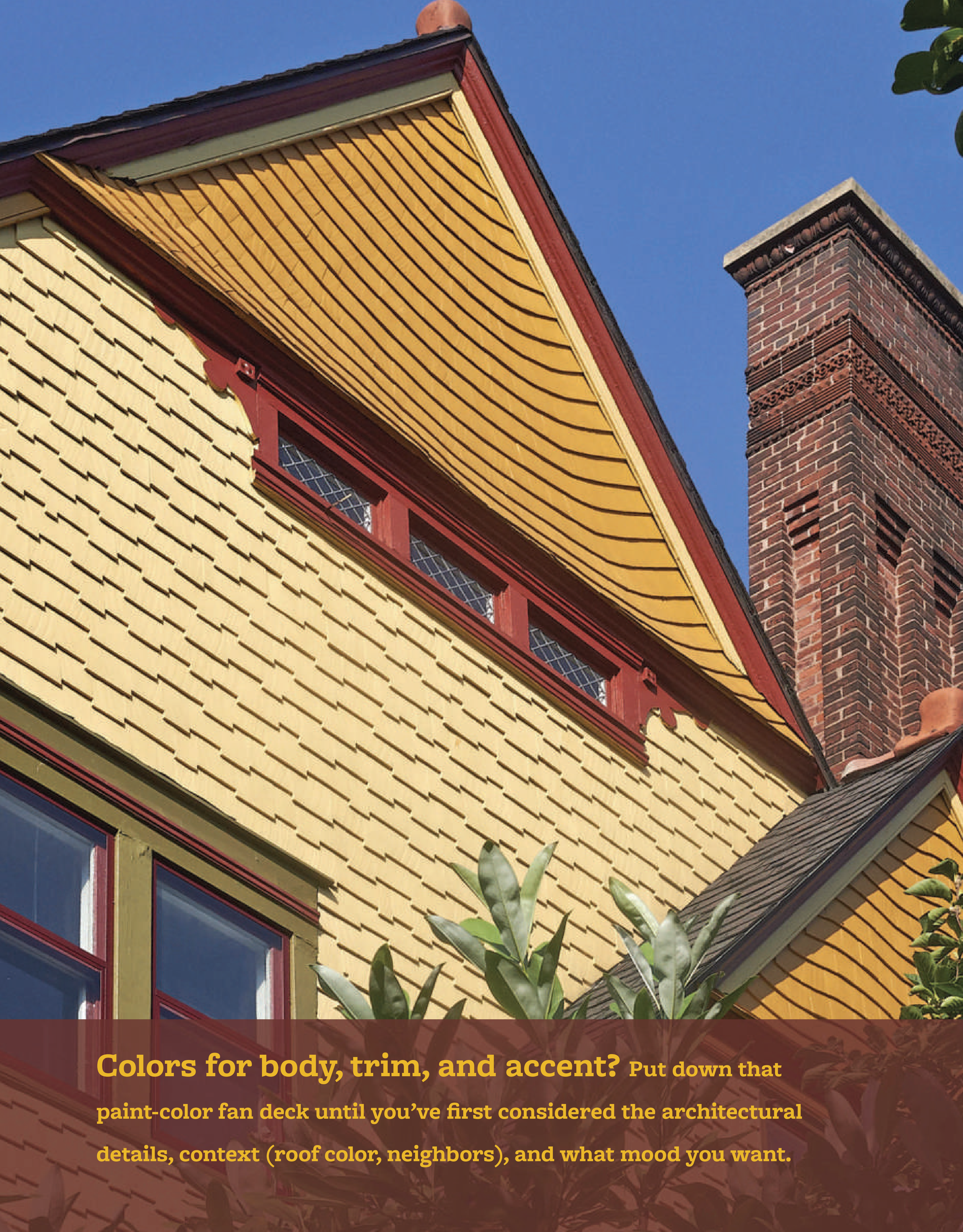
The couple began the restoration together. Scrupulously copying the lone surviving window, they had new ones made and glazed the sashes themselves with wavy, salvaged glass. Then came central heating, a new roof for the ell, restoration for a chimney, and work on the back porch. Three years later, just three of the seven rooms were finished—they were livable, but not decorated. Then Edie and her husband separated.

Country antiques and hand-me-downs furnish the house. A neighbor who'd taken a kindly interest in the restoration contributed salvaged hardware and house parts.

Over the next fourteen years, Edie continued the restoration as time and finances allowed. Her limited budget meant keeping the decoration and furnishing simple, which suited her minimalist aesthetic. She painted the big worn floorboards, using original colors whenever that history could be discerned, and warmed them with vintage rugs. Most of the rooms have painted walls. But Edie splurged on Bradbury & Bradbury paper for the dining room, a favorite place on winter evenings.

Edie had neither the budget nor the inclination to create a new "period" kitchen. Still, sparsely furnished and without a single conventional cabinet, it ended up a truer representation than most reproduction kitchens. Counter space comes from small tables arranged against the walls. Complementing the mid-20th-century survivors are a reproduction fridge and utilitarian shelves for spices and utensils.

Following extensive research into her house's history, Edie submitted an application to the National Register and the house was listed. She shares the house with her husband, Michael Shoaf, a carpenter and cabinetmaker who built himself a shop in an outbuilding they moved from a neighboring farm.



Colors for body, trim, and accent? Put down that paint-color fan deck until you've first considered the architectural details, context (roof color, neighbors), and what mood you want.

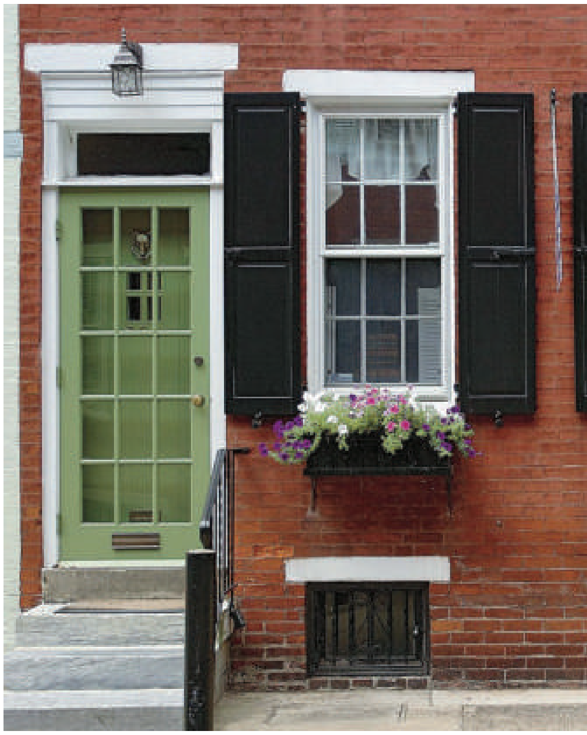
WHAT COLOR
should I paint my house?

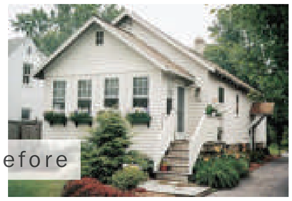
Use these hints to start a process of elimination. A hint that bears repeating: You must paint large-scale samples of chosen colors in place. Buy quarts. Paint a section at least four feet square where body, trim, and accent colors come together. **by Patricia Poore**

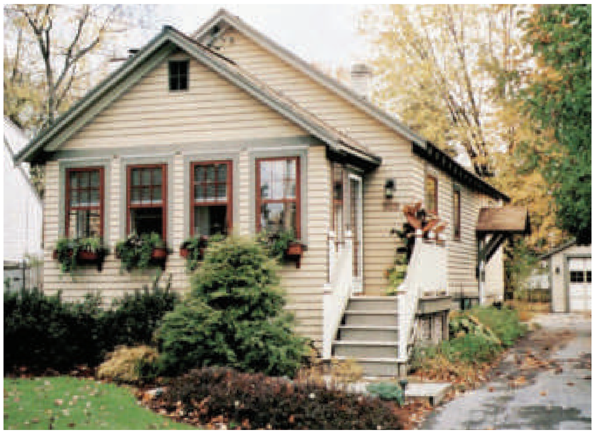
far right The 19th-century red brick is the given that cued black, white, and complementary green. **below** Bland vanilla paint made this house disappear. A soft suede with green trim and red sash make it pop. **opposite** Extensive research led owners of this grand manse to re-create the original 1890s autumn palette.

1 Simple schemes for simple houses:

two-color and monochromatic schemes can work well, if the color is well chosen and placement is done right. Consider off-whites and greyed hues.







2 context IS CRITICAL

Look at such givens as roof, foundation, and houses nearby; amount of light or shade; style and era.

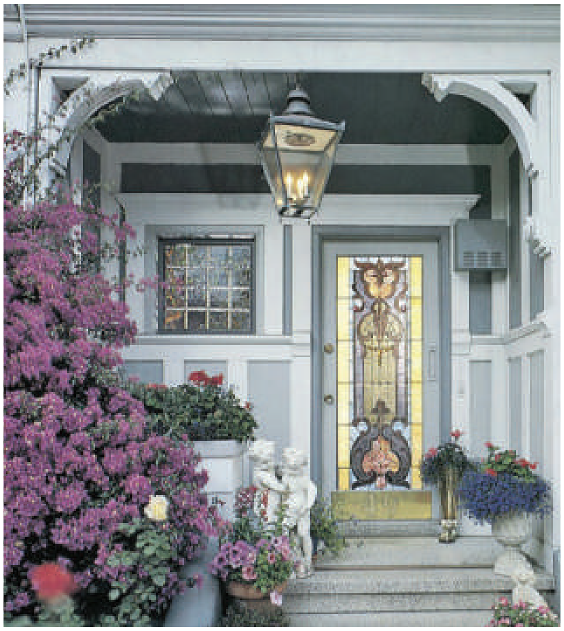
3 PLACEMENT as important as hue.

Highlighting with color breaks should organize and lend scale—not create a polka-dot effect. Color placement can make a house seem taller and narrower—or conversely,it can make it seem to hug the ground.

COURTESY ROB SCHWEITZER (BTM.); COURTESY GIBBS SMITH, PUBLISHER (FAR RT.); DAN MAYERS (OPP.)

4 COLOR BREAKDOWN

Color consultant Robert Schweitzer says to consider five opportunities for color placement. **Not every house needs five colors** (though a highly ornamented Queen Anne Victorian may end up with eleven). Depending on house size, age, and degree of detail, **you may choose a monochromatic scheme, or a classic three-color scheme** (body, trim, accent). Remember, too, that five color breaks doesn't have to mean five different hues; **the scheme can include two shades or tints of the same hue**. For example, major trim might be off-white, with minor trim a slightly darker putty to exaggerate shadow lines.

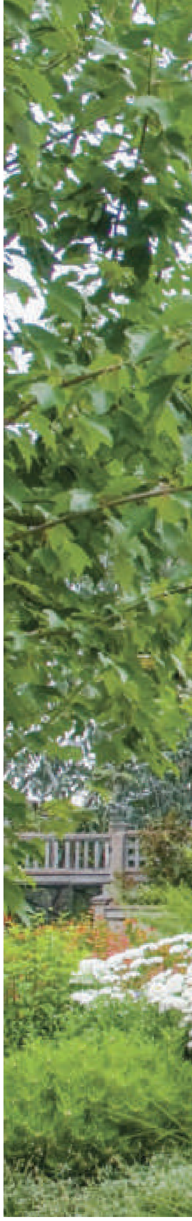


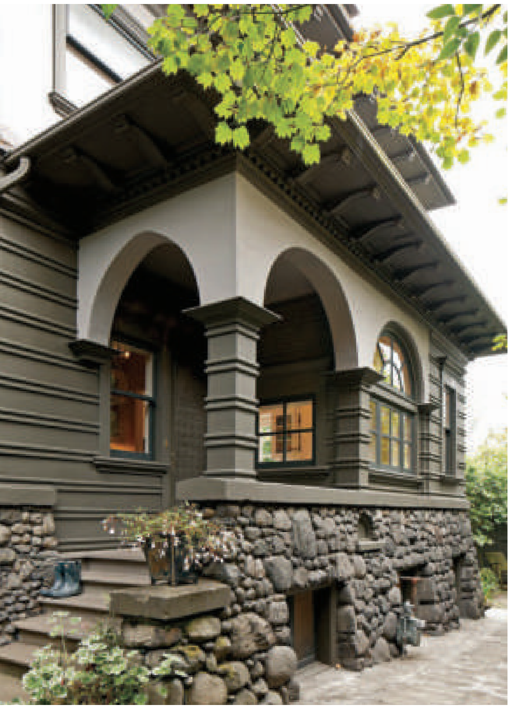
5 LIGHT & SHADOW

Don't fight the architecture. Generally, recesses should be a darker shade, projections a lighter tint. The monochromatic scheme above lets the stained glass have center stage, yet the architecture is subtly enlivened with different shades of grey on trim, well placed to enhance dimension.

6 PERIOD PALETTES

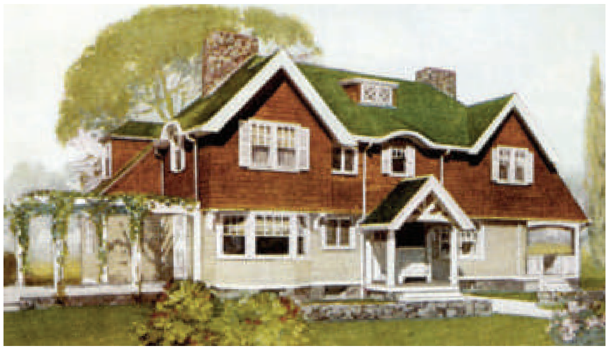
use the right tone of even bright colors to enhance house style and design intention. Use flat or eggshell for body colors, satin or semi-gloss for trim.





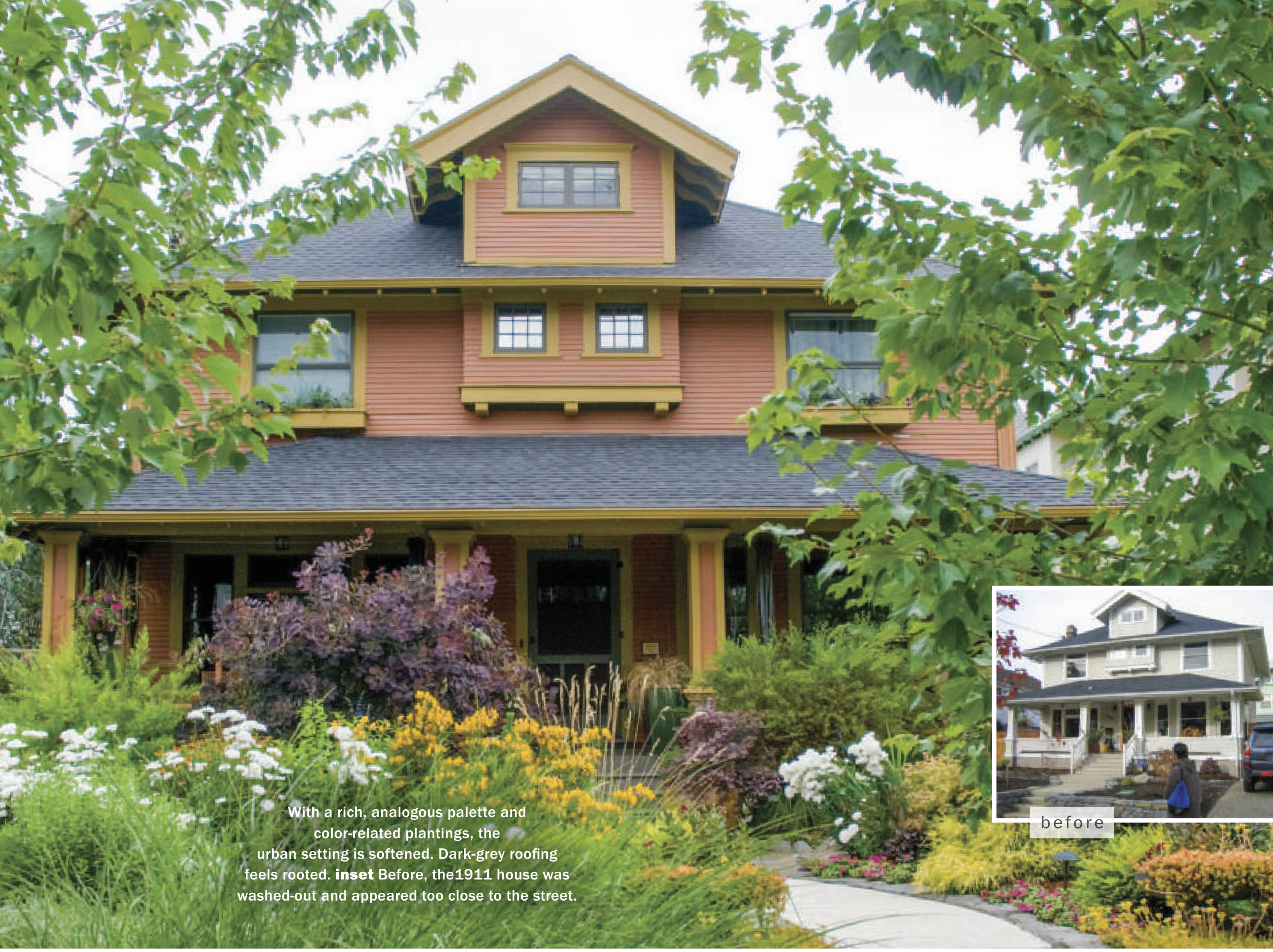
7 It's almost impossible to go wrong with **stone colors: greyed browns and greens, ochres, or slate blue.** They suggest historical paint pigments made from minerals.

8 TWO BODY COLORS *are suggested by a strong horizontal break, as shingles over clapboard.*

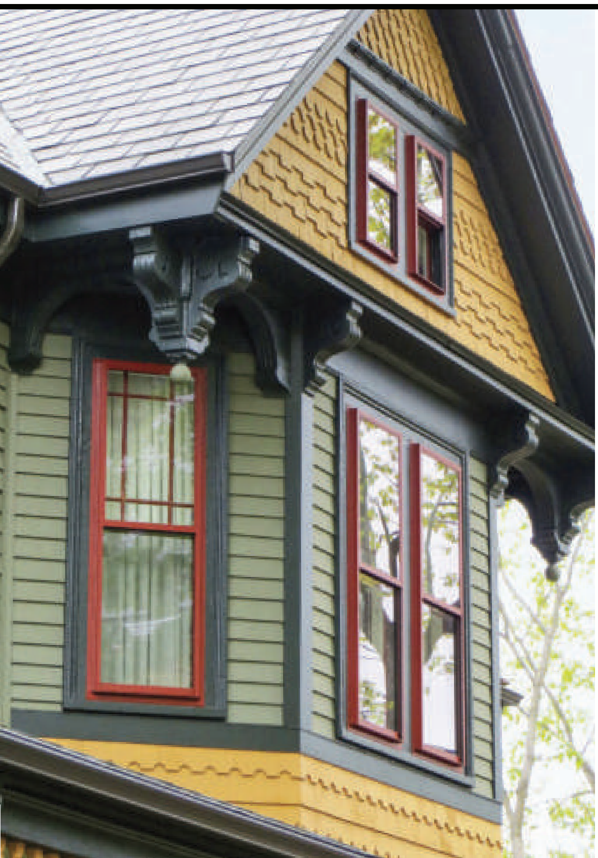


left The quiet, naturalistic scheme stresses architecture and proportion rather than polychrome hues. **top** Arts & Crafts-era houses don't have to be brown, but tone is important. **above** A vintage Sherwin–Williams card: darker on top brings the rambling house closer to the ground. **opposite** (left) Victorian red, green, and gold hues bring attention to the textures of this house. • (right) Colonial colors were not dull! (Blair House Buff, Benjamin Moore)

DOUGLAS KEISTER (TOP); WILLIAM WRIGHT (BTM. LEFT); ELLIOTT ANDERSON FOR CJ HURLEY CENTURY ARTS (OPP. TOP); RANDY O'ROURKE FOR FRANK SHIRLEY ARCHITECTS (OPP. BTM. LEFT); *EARLY HOMES* ARCHIVE



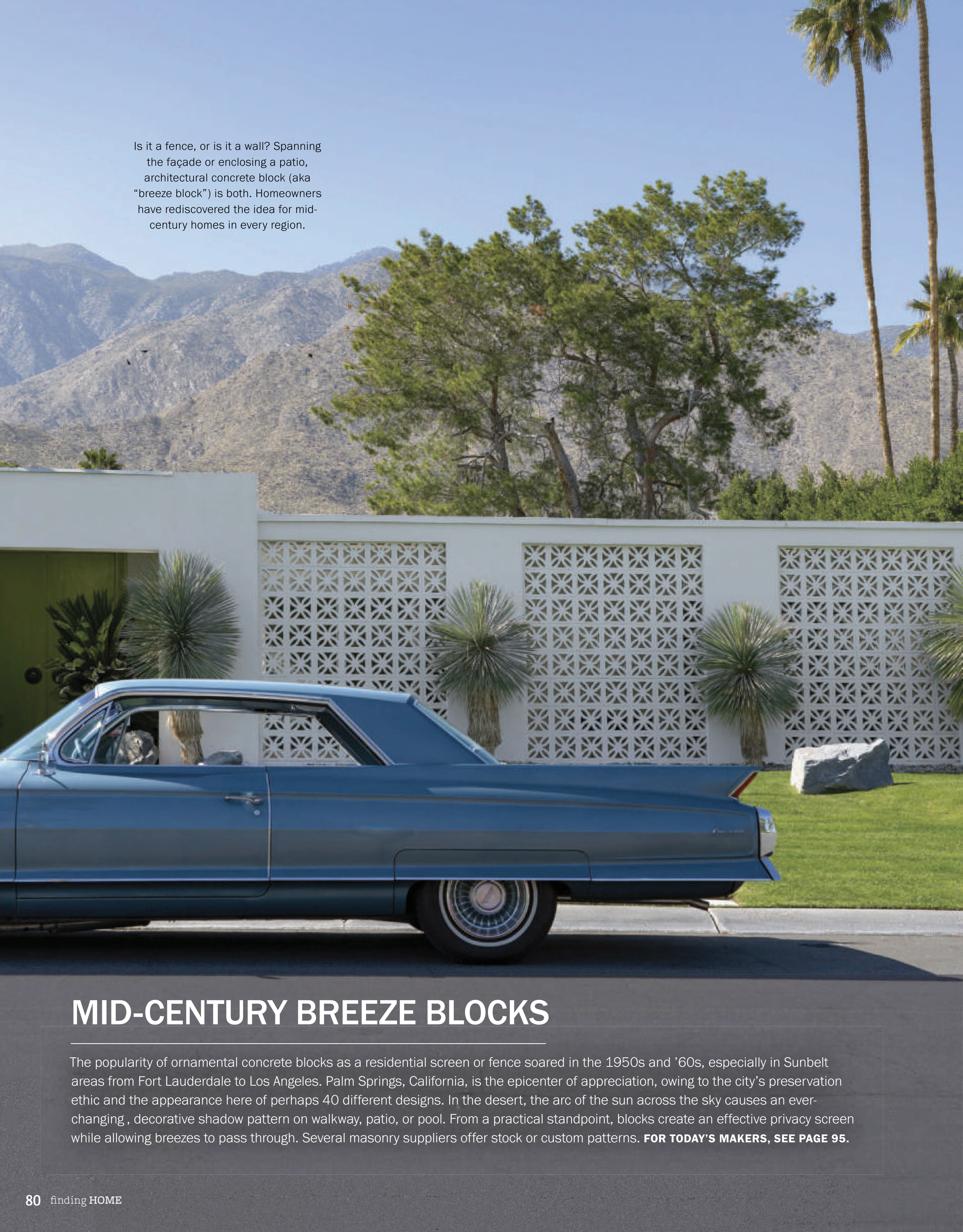
With a rich, analogous palette and color-related plantings, the urban setting is softened. Dark-grey roofing feels rooted. **inset** Before, the1911 house was washed-out and appeared too close to the street.



9 Vibrant or subtle, polychromy works best when details are not excessively picked out on the porch railing, bracketed cornice, etc. Dark window sash (brown, black, red, green) was popular in the 19th century.

10 PICKING HISTORIC COLORS

A way to avoid too-bright or incompatible colors is to use paint companies' historical collections, which are somewhat greyed and echo natural pigments.

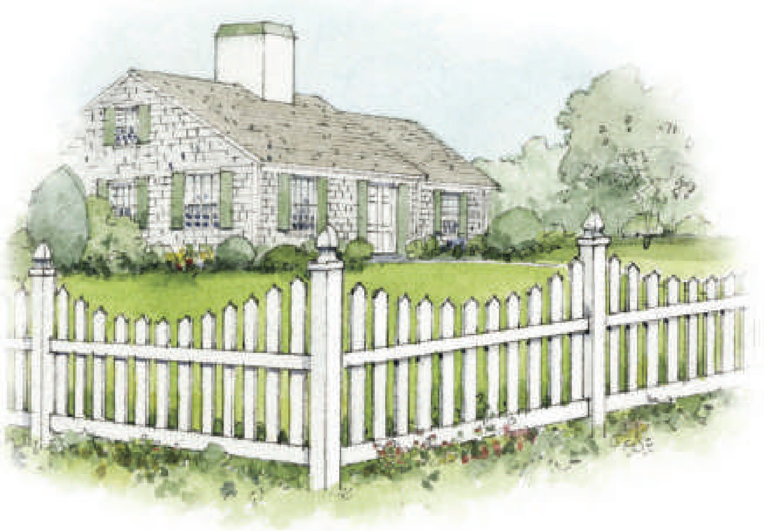


Is it a fence, or is it a wall? Spanning the façade or enclosing a patio, architectural concrete block (aka “breeze block”) is both. Homeowners have rediscovered the idea for mid-century homes in every region.

MID-CENTURY BREEZE BLOCKS

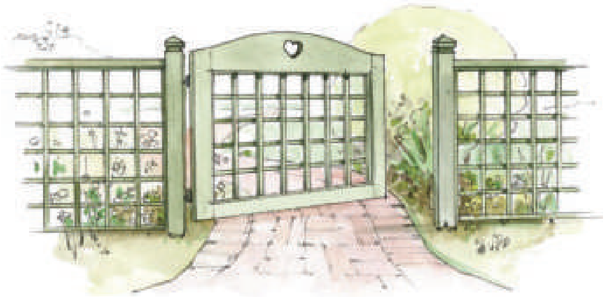
The popularity of ornamental concrete blocks as a residential screen or fence soared in the 1950s and ’60s, especially in Sunbelt areas from Fort Lauderdale to Los Angeles. Palm Springs, California, is the epicenter of appreciation, owing to the city’s preservation ethic and the appearance here of perhaps 40 different designs. In the desert, the arc of the sun across the sky causes an ever-changing , decorative shadow pattern on walkway, patio, or pool. From a practical standpoint, blocks create an effective privacy screen while allowing breezes to pass through. Several masonry suppliers offer stock or custom patterns. **FOR TODAY’S MAKERS, SEE PAGE 95.**

stylish designs for fences



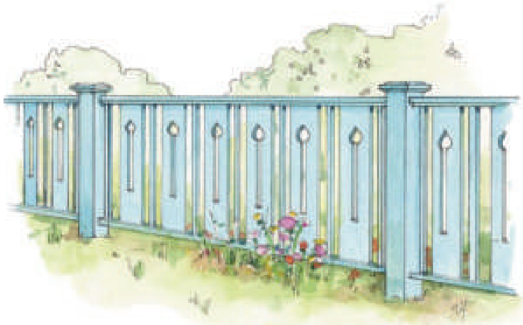
THE PICKET FENCE

Pickets or pales attached to horizontal rails, fastened in turn to structural posts, have endless variants. Pickets may be square stock or flat, even or undulating, rustically left to weather or painted grey or green. Nothing, however, is more an emblem of domesticity than the white-painted picket fence, popularized as early as the 18th century.



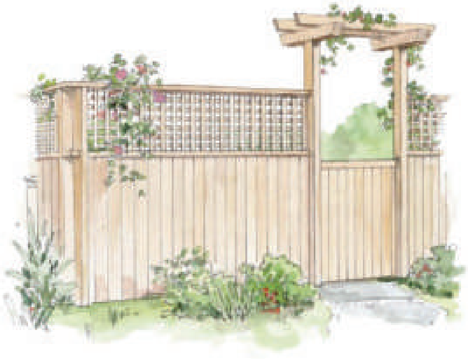
ENGLISH ARTS & CRAFTS

Suitable for Tudor or Scandinavian cottages, the open-lattice fence matches a gate inspired by British architect C.F.A. Voysey.



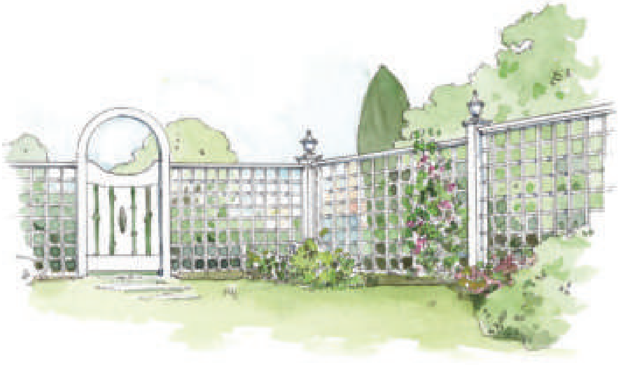
CUTOUT BOARDS

For fence panels, as with window shutters, cutouts lend storybook appeal to European-inspired chalets and Dutch Colonials.



SCREEN OVER PRIVACY

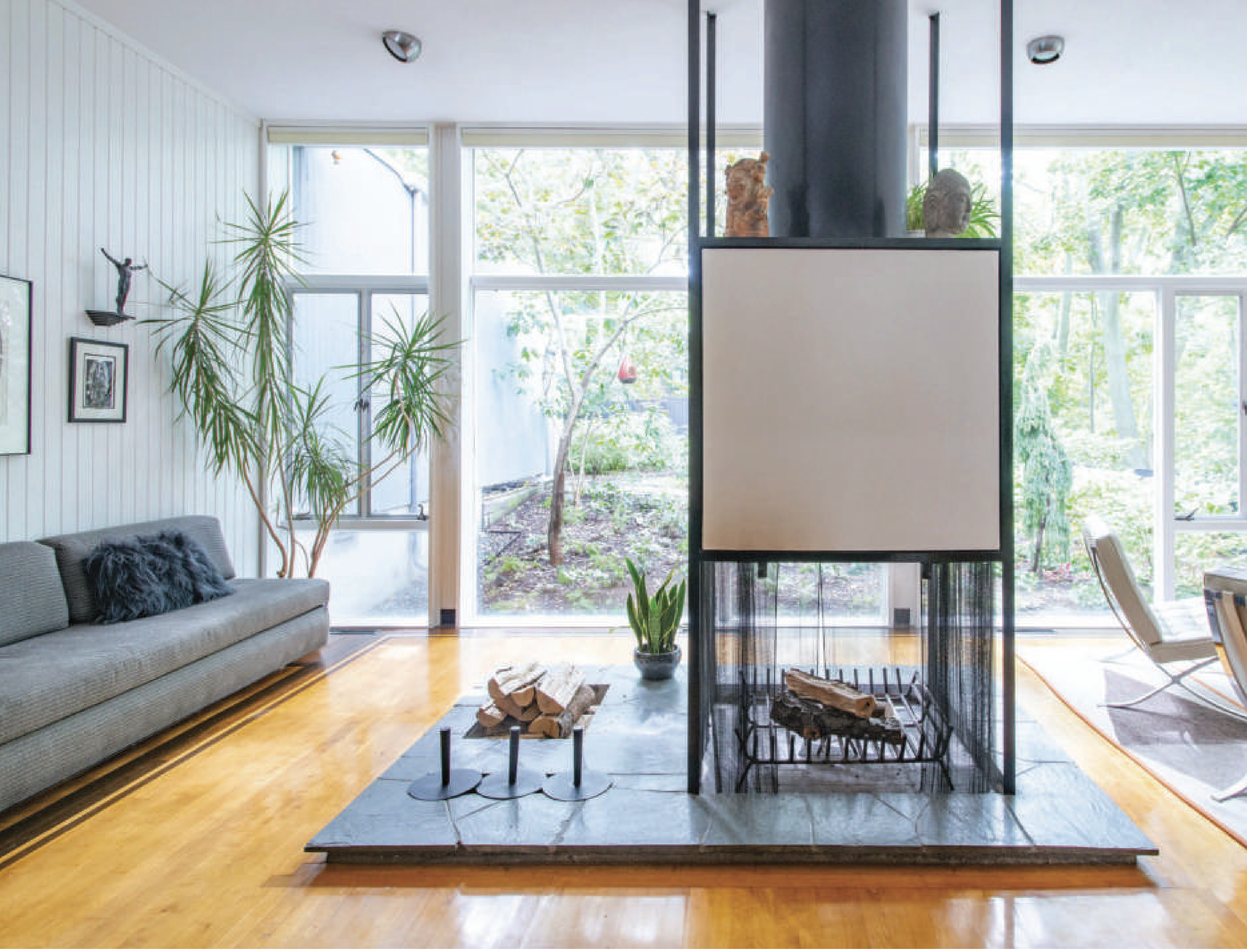
Handsome and utilitarian, lattice over butted boards makes a fence appropriate for most styles. (By Kirsch–Korff design.)

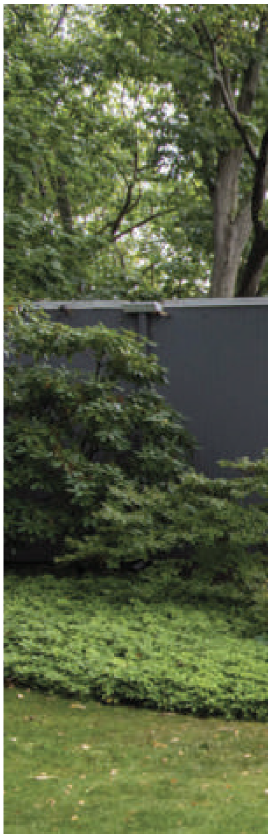


WHITE PAINT AND FINIALS

An enduring Colonial Revival design, this is a type of fence used for many house styles, including neoclassical and even Craftsman.

ILLUSTRATIONS BY ROB LEANNA; AL TROUB (OPP.)

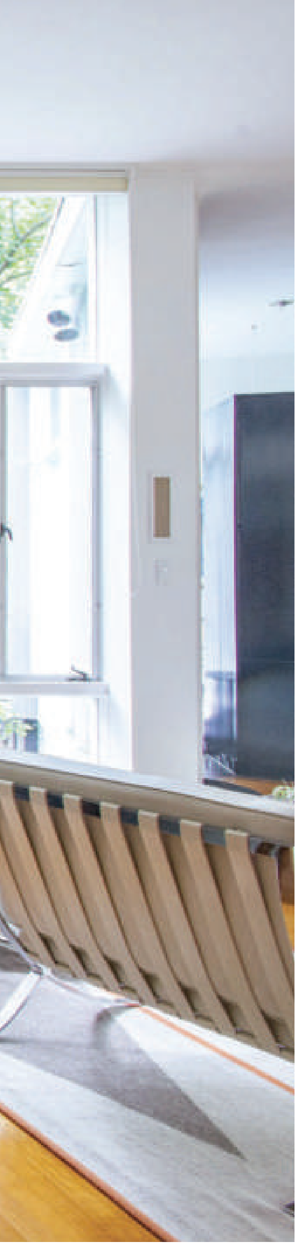


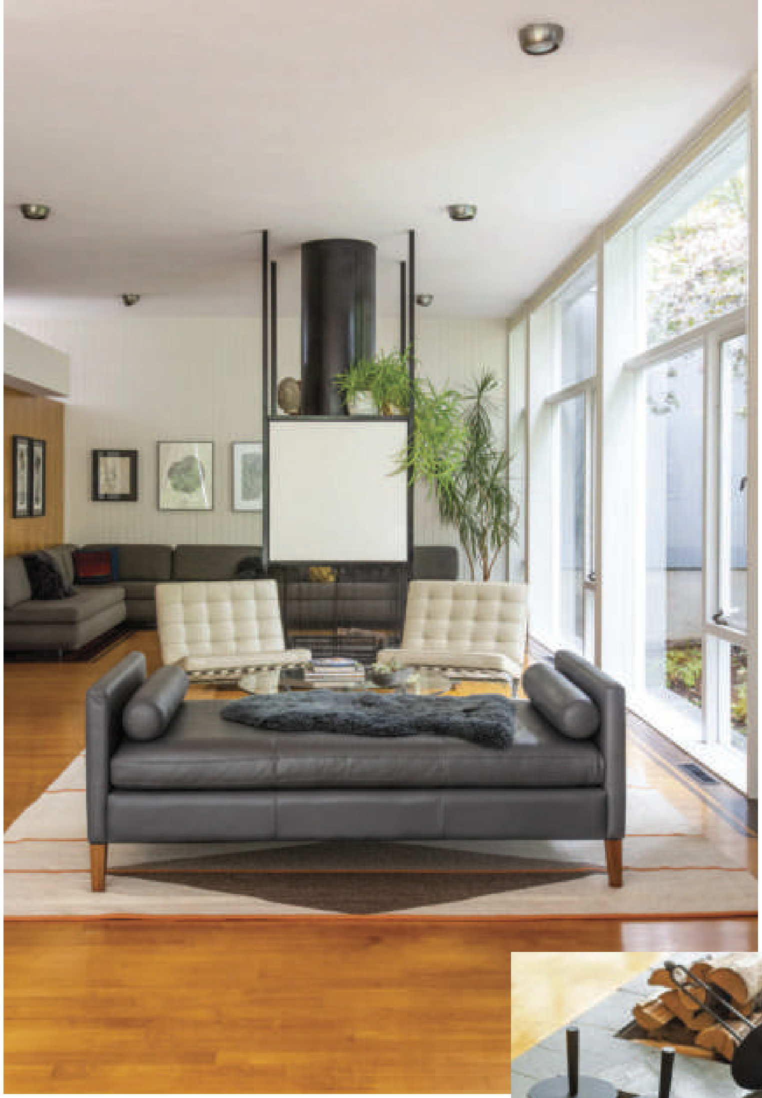


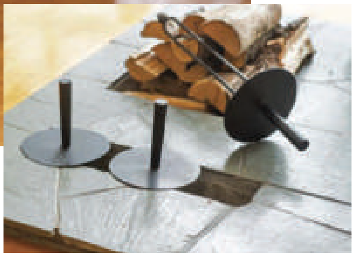
outside IN

The Arndt family found the mid-century house of their dreams—and life immediately got brighter. *The couple were intrigued by Mid-century Modern design, but the idea seemed remote in traditional New England. Dana and Joe Arndt had lived in a Colonial-period home, where they didn't mind the small windows as much as the enclosed spaces. Then Dana noticed a for-sale listing for the Glass House, related to Bauhaus design, in a town on Boston's North Shore.*

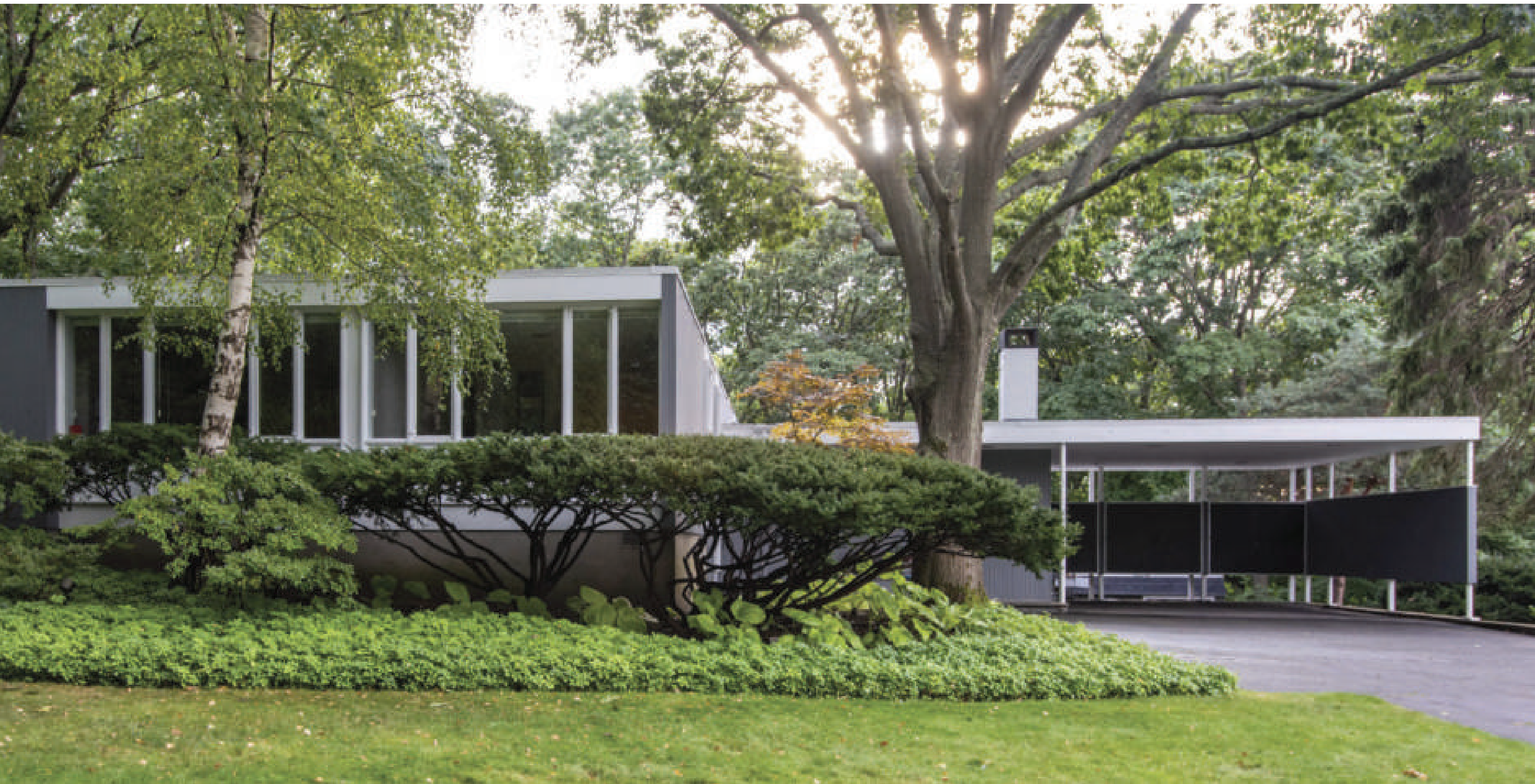
BY TOVAH MARTIN/PHOTOS FROM THE KINDRA CLINEFF ARCHIVE



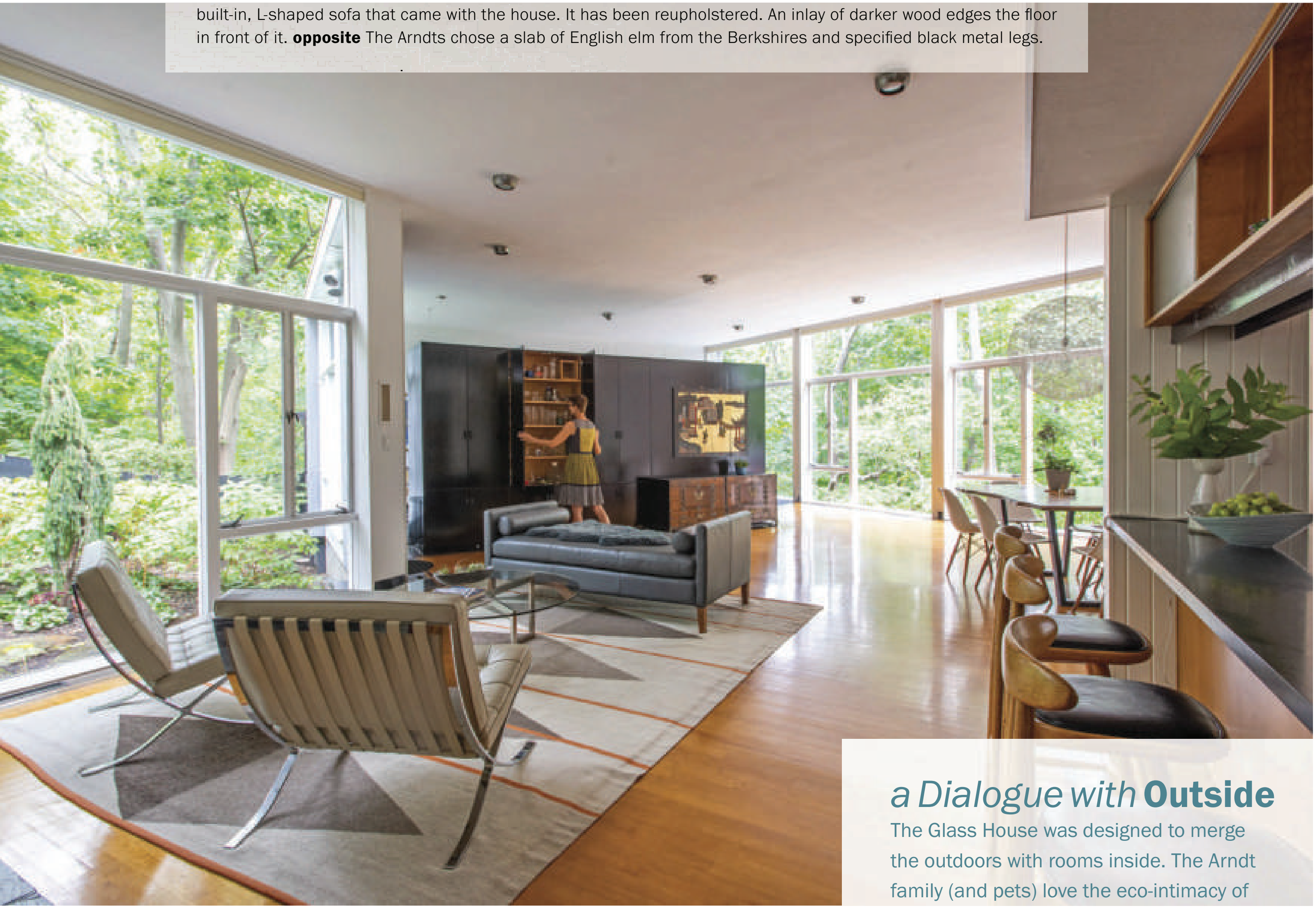




left The living room's custom, open fireplace is laid with a bluestone hearth. **right** The charcoal leather daybed is from Room & Board. Barcelona chairs were designed by Mies van der Rohe in 1929. **inset** The fireplace features recessed storage for a special set of fireplace tools and has a cubicle for firewood. **below** The linear expression of the house is clear in this elevation with a carport extension.

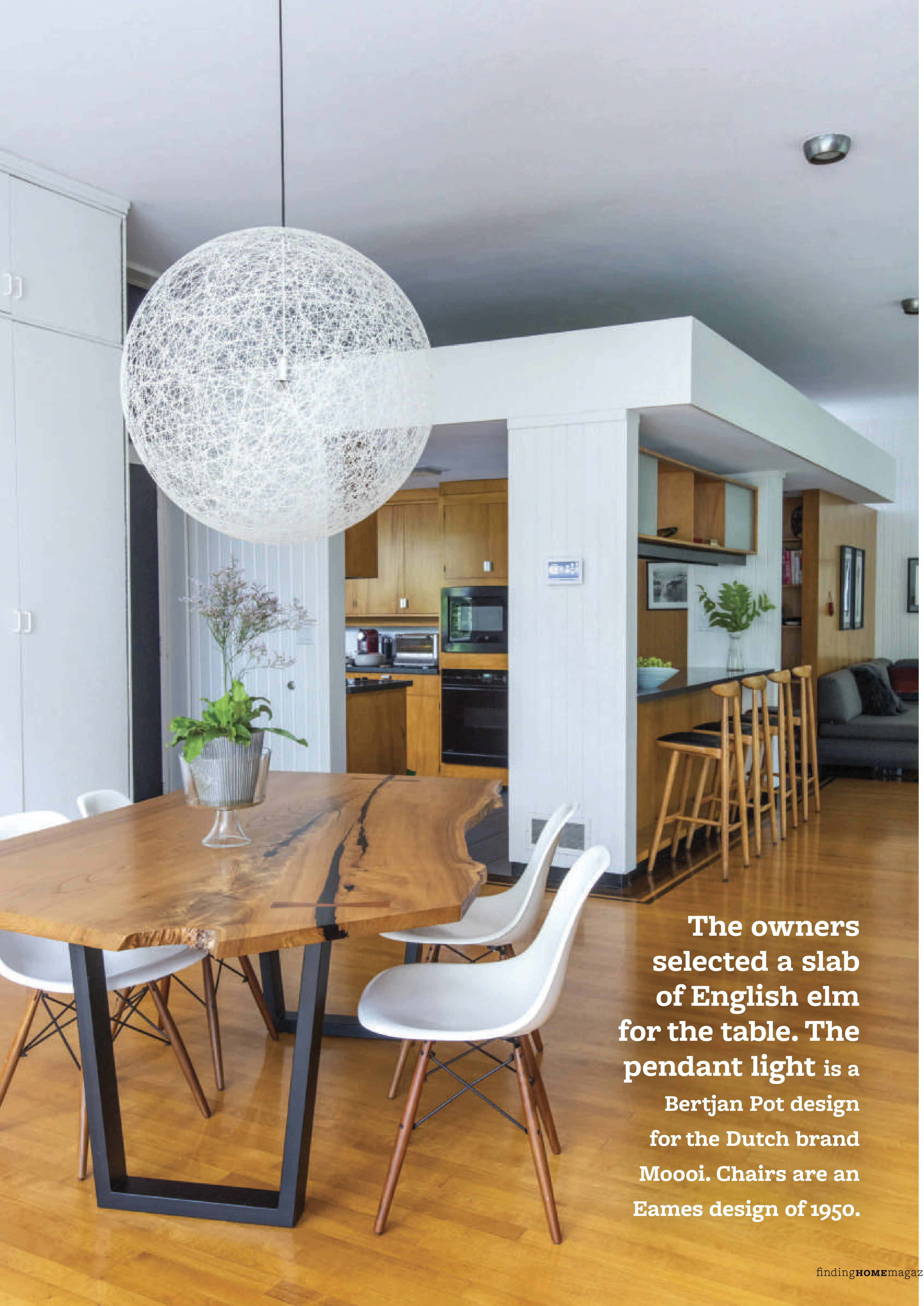


below The long living room, incorporating a dining area, is separated from the kitchen by an eating bar with five stools designed in 1955 by Vilhelm Wohlert; they are original to the house. The family room is behind the black-painted wall of built-ins, which stores plates and glassware. **bottom** Dylan and Timber the greyhound loll on the built-in, L-shaped sofa that came with the house. It has been reupholstered. An inlay of darker wood edges the floor in front of it. **opposite** The Arndts chose a slab of English elm from the Berkshires and specified black metal legs.



a Dialogue with **Outside**

The Glass House was designed to merge the outdoors with rooms inside. The Arndt family (and pets) love the eco-intimacy of watching seasons change: spring's arrival, the wonder of winter snow. • Other modernist glass houses are situated in secluded settings. This one, however, is on a suburban lot—a generous one, but neighbors are nearby. Mature plantings effectively screen the house. Garden designer Barry Archung created five distinct garden areas: a modest front yard, a rocky outcrop garden at the back, a bamboo garden at the raised deck, and two courtyard gardens. Complementing a black fence and moon gate added by the Arndts, Archung selected compatible foliage plants and leafy groundcovers rather than relying on flowers. As accents, he inserted groupings of variegated and chartreuse creeping Jenny, hellebores, hostas, and the ornamental grass Hakonechloa.



The owners selected a slab of English elm for the table. The **pendant light** is a Bertjan Pot design for the Dutch brand Moooi. Chairs are an Eames design of 1950.

It was love at first sight

. . . almost. When they pulled into the driveway, Dana says they were taken aback by the strong horizontal form of the house. But the instant they entered the space, the radiance of the glass-walled interior won them over. They saw how the low, linear architecture blends into the setting.

Eight years later, Joe and Dana still feel that the closeness with nature is the primary benefit of the Glass House. "We see changes every day and the transformation between seasons," Dana says. They also appreciate the modernist floor plan. "I love the functionality of this open, connected space," Dana says. "It was a revelation. Everything is built in, and there's a closet for everything. You literally leave clutter at the door."

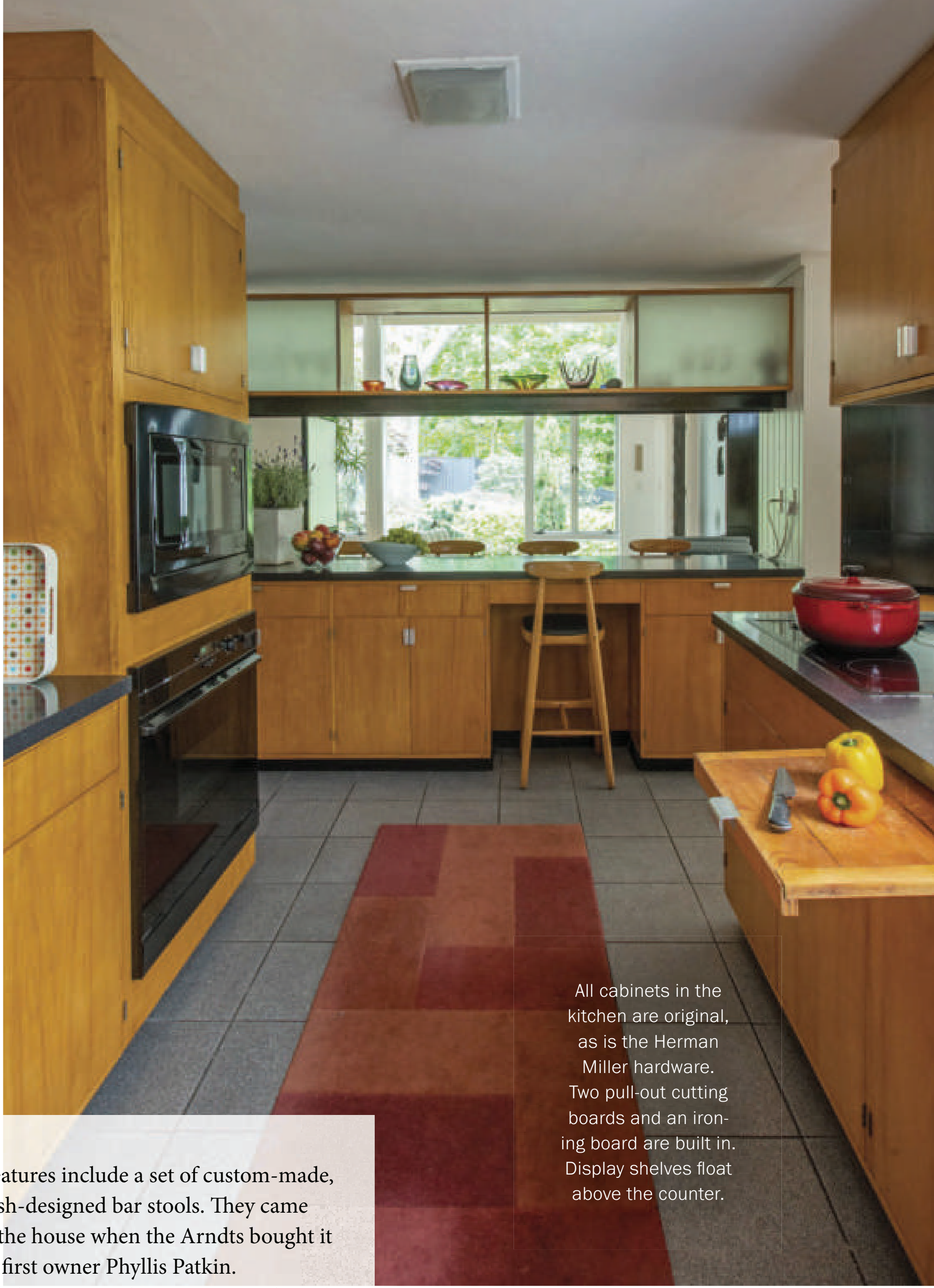
The Glass House is particularly well done. Designed in 1957 by Martin Bloom (1927–2017), it was the architect's first project after his graduation from Harvard, where his teachers were the iconic Bauhaus-school designers Walter Gropius and Josep Lluis Sert. (Bloom would go on to be a noted theater designer.) Commissioned by Bloom's sister, Phyllis Patkin, and her husband, the house is on a suburban lot. Window walls blur the distinction between indoors and out. Moreover, Bloom's insightful plan for his sister's family incorporated closet units, often in partitions that subtly divide spaces. Even the bedroom area has built-in cabinetry, hampers, and desks or vanities.

Smart use of space is apparent in the kitchen, still original, which has built-in conveniences tucked within a modest footprint. Two cutting boards are built in, one big enough for rolling dough; closets and a pull-out ironing board join a built-in refrigerator with a wood façade. With storage space above and a bank of overhead lights, a counter for dining divides the kitchen from the long living room. Original features include a set of custom-made, Danish-designed bar stools. They came with the house when the Arndts bought it from first owner Phyllis Patkin.

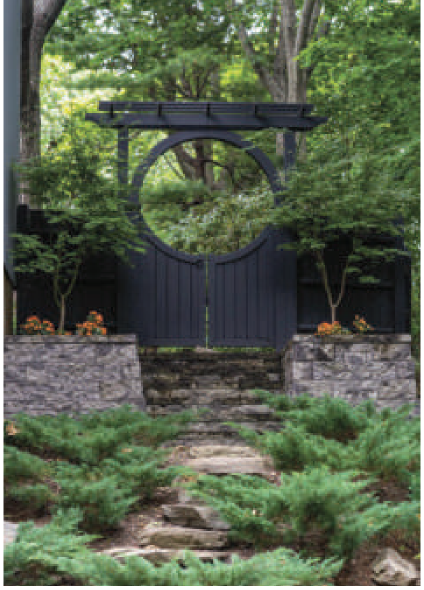
The living room has an inset, L-shaped sofa within cozy distance of a central fireplace brilliantly crafted to hide andirons and tools in the floor. It has sometimes been hard to find tradespeople to work on the custom pieces, "but we feel privileged to be stewards of the house and we do find people who respect it," Dana says.

An open floor plan can be a challenge. Dana took time to become familiar with the house before adding furnishings. She wanted to frame—not compete with—the views delivered by walls of glass. She selected low, linear furniture to create comfy seating units, taking care not to clutter sightlines from the kitchen. The Arndts knew that a typical, rectangular dining table wouldn't work with the geometry of the room. Joe came up with the idea of a free-form, live-edge wood tabletop. The custom piece looks at home with the oak floor—one element that was replaced, as the original cork floor had worn out. A pendant orb floats above, one of the only light sources not built in.

Bedrooms are separated from family space by a few steps. They, too, command panoramic views. The primary bedroom has its own small courtyard or pocket garden protected by a privacy wall. The cohesiveness of design, inside and out, has worked well for the Arndt family. "This is a home that socializes people," Dana affirms. "It accommodates life."

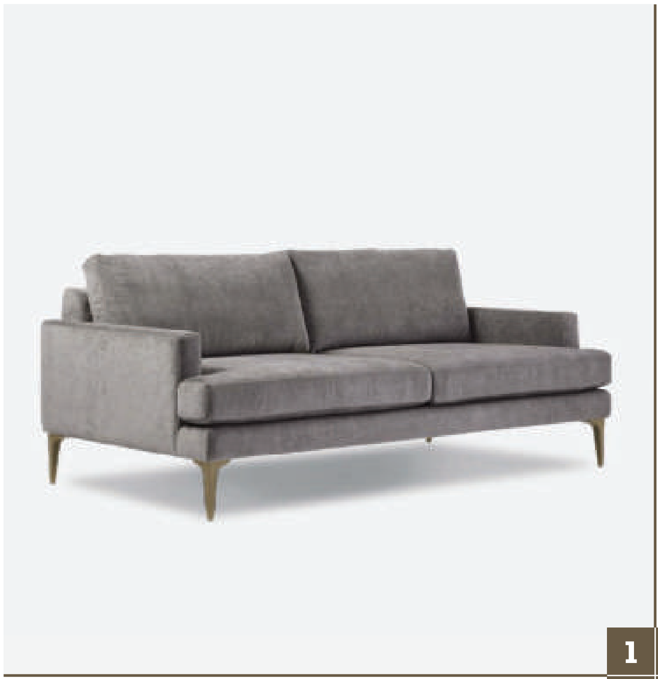


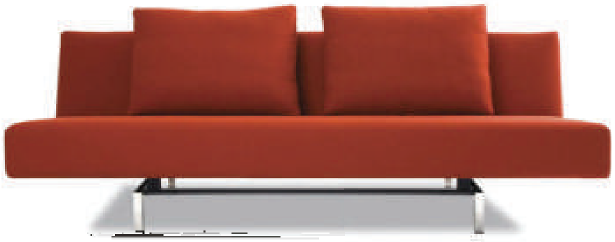
All cabinets in the kitchen are original, as is the Herman Miller hardware. Two pull-out cutting boards and an ironing board are built in. Display shelves float above the counter.



left Curious George, the cat, guards the hall steps to the bedroom level. **right** (from top) The moon gate recedes in a black stain from Benjamin Moore. • A backyard lantern lends an Asian accent. • The family room abuts the moon gate, here seen from the backyard. Beyond are two distinct courtyard gardens where conifers are living sculptures. **below** A former deck had to be rebuilt; the elevated space connects to the house in the same way as the old one did.

sofas + SECTIONALS





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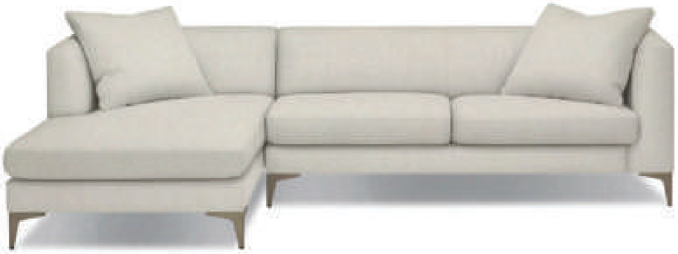

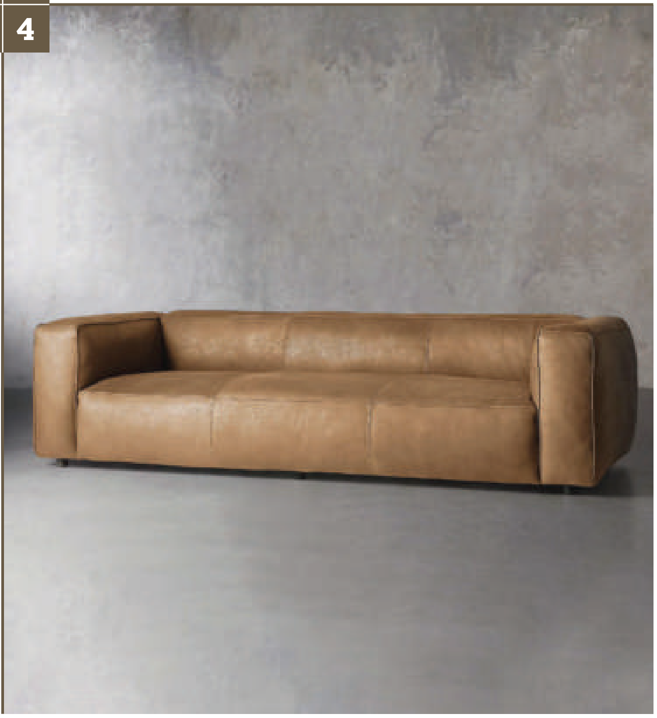

Anchor the living room with a clean-lined sofa that seats two, three, or more.

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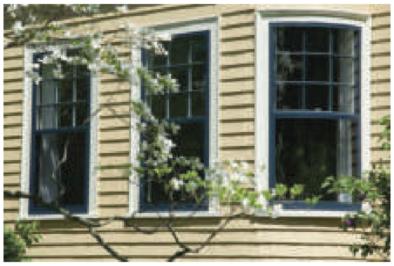

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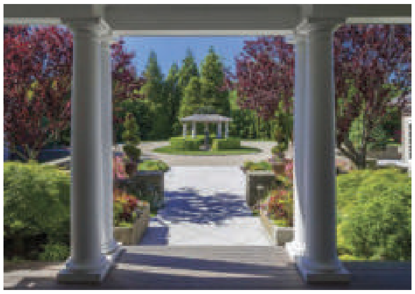

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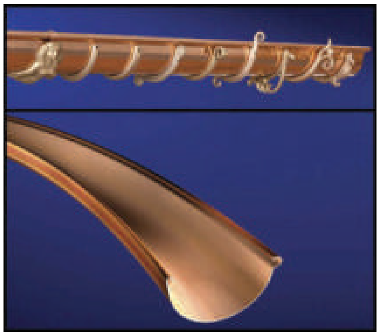

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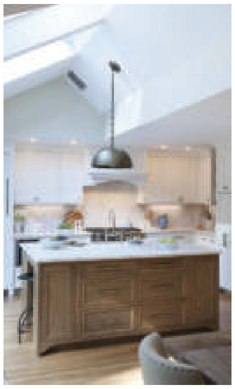

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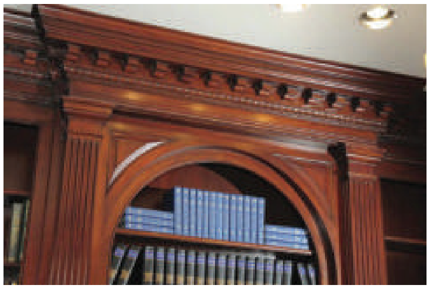

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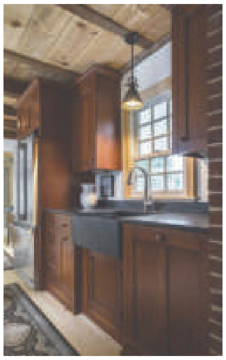

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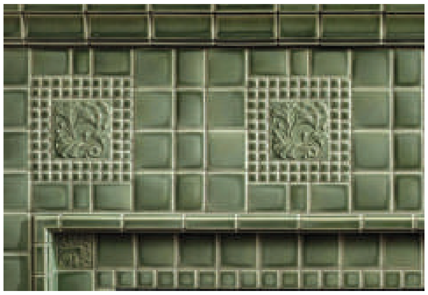

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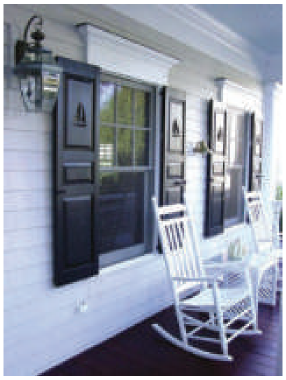

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STOVE 36" 'Bussy' Matte Black, brass **Lacanche** ***lacanche.com***

RANGE HOOD Zephyr ***zephyronline.com***

SINK Shaws Original Lancaster single-bowl apron front fireclay sink **Rohl** ***rohlhome.com***

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HOME TECH p. 22

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ART PAPERS Adelphi Paper Hangings ***adelphipaperhangings.com*** Hand-block-printed historical papers & borders 1750–1930 **Bolling & Co.** ***bollingco.com*** Original vintage papers; custom digital reproduction **Bradbury & Bradbury Art Wallpapers** ***bradbury.com*** Silkscreen & digital papers from Victorian through Atomic Age **Morris & Co.** ***morrisandco.sandersondesigngroup.com*** William Morris wallpapers from the historic archives **Phillip Jeffries** ***phillipjeffries.com*** Source for grasscloth, raffia coverings for batten wainscot panels **Red Disk** ***reddiskstudio.com*** Hand-screened papers in micro-runs **Thatcher Studio** ***thatcherstudio.com*** Eco-friendly contemporary papers, some loosely based on historical motifs **Thomas Strahan** ***thomasstrahan.com*** Period wallpapers since 1866; huge archive traditional to mid-century; custom work & restoration **Trustworth Studios** ***trustworth.com*** Specialist in Voysey designs; digital wallpaper re-creation

FLOORS pp. 32–4

WALLPAPER (primary BR) **Morris & Co.** 'Garden Gate' in Duckegg through ***wallpaperdirect.com*** • (guest BR) 'Kubla Khan' in Mint **Feathr** ***feathr.com***

CURTAINS 'Cherwell' **Cooper Lace** ***cooperlace.com***

WOOD STAINS Old Masters ***myoldmasters.com*** • **General Finishes** ***generalfinishes.com***

TOOLS contour scraper/6 blades **Husky** ***huskytools.com*** • Multi-Max oscillating DIY tool kit **Dremel** ***dremel.com***

Also See: **STRIPPERS/FINISHES Franmar** ***franmar.com*** SoyGel coatings remover for wood **Howard Products** ***howardproducts.com*** Wood-care polishes, waxes, restorers **Waterlox Coatings** ***waterlox.com*** Tung oil & urethane finishes for floors

LIGHTING FIX p. 36

Search for missing or broken components, electrical parts, shades & glass, cleaners, tools, finishes here:

RESTORATION/COMPONENTS Historic Houseparts ***historichouseparts.com*** New & restored antique lighting, restoration services **Turn of the Century Lighting** ***tocl.ca*** Restored & reproduction lighting, restoration services **Vintage Hardware & Lighting** ***vintagehardware.com*** Restored & new; restoration services

SHADES, PARTS, FINISHES AMACO ***amaco.com*** Rub 'n Buff wax metallic finishes **Antique Lamp Supply** ***antiquelampsupply.com*** Lamp parts, electrical components, shades **B&P Lamp Supply** ***bplampsupply.com*** Lamp parts, electrical components, tools, shades, cleaners **Franmar** ***franmar.com*** Blue Bear SoyGel stripper **Lamp Glass** ***lampglass.nu*** Replacement shades **House of Antique Hardware** ***houseofantiquehardware.com*** Lighting parts & shades **Rejuvenation** ***rejuvenation.com*** Restored and as-is fixtures, vintage & new shades **Sundial Wire** ***sundialwire.com*** Vintage-look cloth-covered wire & lighting components

SALVAGE pp. 38–9

MAPS Try eBay & Etsy, also antique maps at **Great Big Canvas** ***greatbigcanvas.com***

COPPER WINDOW Urban Archaeology ***urbanarchaeology.com***

ARCHITECT Jane Kim, NYC: ***janekimdesign.com***

K&B RENO pp. 40–1

DESIGN Sadro Interior Design Studio, Everett, WA: ***sadrodesign.com***

KITCHEN LIGHTING/HDWR. Schoolhouse ceiling pendants, 'Vernon' offset pulls **Rejuvenation** ***rejuvenation.com***

FLOORING sheet Marmoleum by **Forbo** ***forbo.com***

KITCHEN PAPERS Bradbury & Bradbury ***bradbury.com*** Many reproductions 1930s–50s among extensive collections

Also See: **ART TILE Motawi Tileworks** ***motawi.com*** Art tile for backsplashes **Pewabic Pottery** ***pewabic.org*** Art tiles from a Detroit pottery dating to 1903

COUNTERS pp. 44–5

STONE Albarene Soapstone ***albarenesoapstone.com*** Virginia soapstone **Ashfield Stone** ***ashfieldstone.com*** Ashfield schist for counters **Bucks County Soapstone** ***buckscountysoapstone.com*** Soapstone, custom fabrication **M. Teixiera Soapstone** ***soapstones.com*** Soapstone & other countertop materials **Sheldon Slate** ***sheldonslate.com*** Northeastern slate **Vermont Quarries Corp.** ***vermontdanbymarble.com*** Mining & fabrication of Danby marble **Vermont Soapstone** ***vermontsoapstone.com*** Soapstone since 1856 **Vermont Verde Antique** ***vtverde.com*** Dark green serpentine stone quarried in Vermont

WOOD BoosBlock ***johnboos.com*** Butcher block, residential & commercial **DeVos Custom Woodworking** ***devoswoodworking.com*** Butcher-block countertops **Grothouse Lumber** ***glumber.com*** Custom countertops in 60 woods **J. Aaron Custom Wood Countertops** ***jaaronwoodcountertops.com*** Custom wood & butcher-block countertops

MANMADE Caesarstone ***caesarstoneus.com*** Engineered quartz countertops **Cambria** ***cambriausa.com*** Engineered stone **Corian** ***corian.com*** Original solid-surface countertop material **Crossville Tile** ***crossville.com*** Porcelain, engineered & natural stone **Formica** ***formica.com*** Laminate & solid surface **Make It Mid-Century** ***makeitmid***

century.com Revival of 1940s–70s colors & sparkle laminate **Sapienstone** *sapienstone.com* Porcelain countertops made in Italy **Silestone** *silestoneusa.com* Engineered quartz countertops **Wilsonart** *wilsonart.com* Laminates & solid surface

METAL John Boos *johnboos.com* Stainless steel • **Specialty Stainless** *specialtystainless.com* Stainless & copper

CRAFTSMAN KITCHEN pp. 46–51

CABINETS **Bryan Smallman**, New Haven, CT: (203) 752-1152

CHERRY TABLE Phil Brunwin, Bethany, CT: *bethanyguitars.com*

WALL TILES Pratt & Larson *prattandlarson.com*

CORK TILE FLOOR Duro Design *duro-design.com*

FIRECLAY SINK Porcher *porcher-us.com*

FAUCETS Dornbracht *dornbracht.com*

MONORAIL LIGHTING Edge Lighting *edgelighting.com*

RANGES gas-fired **AGA** & small gas & electric **AGA Companion** *agarangeusa.com*

HOOD Rangecraft *rangecraft.com*

STOOLS Sawkille *sawkille.com*

BATHTUB custom

VANITY Phil Brunwin, Bethany, CT: *bethanyguitars.com*

BATH TILES French Blue limestone **Ann Sacks** *annsacks.com*

TOILET/BIDET Porcher *porcher-us.com*

BATH LAMP Woka Lamps *Vienna woka.com/en/*

BATH PAINT Fine Paints of Europe *finepaintsofeurope.com*

PANTRIES pp. 53–5

HOOSIERS Authentic new Hoosier cabinets (2 models) + hardware & accessories incl. hinges, latches, casters, tambours, glass jars etc. **Van Dyke's Restorers** *vandykes.com* • new cabinets **American Country Home** *americancountryhomestore.com*

PINK BATH pp. 56–7

DESIGN Sean Lewis, Airy Kitchens, Philadelphia, PA: *airykitchens.com*

SCONCES 'Fargo' **Barnlight Electric Co.** *barnlight.com*

RETRO TILE Make It Mid-Century *makeitmidcentury.com*

BELLE EPOQUE BATH pp. 58–59

Please see p. 43

MOSAIC TILE Subway Ceramics *subwayceramics.com* **American Restoration Tile** *restorationtile.com*

MODERN FARMHOUSE pp. 60–5

ARCHITECT James M. Crisp, **Crisp Architects**, Millbrook, NY: *crisparchitects.com*

BUILDER Michael Shiels, Sheffield, MA: *shielsbuilders.com*

RANGE Wolf *subzero-wolf.com*

FRIDGE Sub Zero *subzero-wolf.com*

KITCHEN SINK Original Collection **Shaws** *shawsofdarwen.com*

KITCHEN LIGHTING Restoration Hardware *rh.com*

GUEST BATH sconces, mirror, sinks, faucets *rh.com*

FURNITURE *rh.com*

KEEPING THINGS SIMPLE pp. 68–75

LR PAINT (walls) satin 'Dalila' **Benjamin Moore** *benjaminmoore.com* (floorboards) alkyd Terracotta Red **MAB Paints** *mabpaints.com* • Spicy Mustard porch paint *benjaminmoore.com*

WALLPAPER 'Raspberry Bramble' Eucalyptus colorway from The Morris Tradition in Victorian Collection **Bradbury & Bradbury Art Wallpapers** *bradbury.com*

CEILING LIGHT Period Lighting *periodlighting.com*

PAINT MY HOUSE pp. 76–9

AFM Safecoat *safecoatpaint.com* Plant-based oil paints **Benjamin Moore** *benjaminmoore.com* Williamsburg Color Collection; Historical Colors collection w/ pre-selected combinations **California Paints** *californiapaints.com* Historic Colors of America authorized by Historic New England **Curator** *curatorpaints.com* Line of Irish paints for interior/exterior **Duron Paints & Wallcoverings** *duron.com* Historic Colors of Charleston **Farrow & Ball** *farrow-ball.com* Traditional English palette in original formulas **Fine Paints of Europe** *finepaintsofeurope.com* Earth-friendly, high-pigment paint; Mount Vernon Estate of Colours **Finneran & Haley** *haleypaint.com* Colors of Historic Philadelphia & more **Homestead House Paint Company** *homesteadhouse.ca* Milk paint, oil, latex; historic palettes • **Lord & Evans** *lordandevans.com* Historic Colors of Charleston palette **Mythic Paint** *mythicpaint.com* Zero-VOC paint in historic color collections **Olde Century Colors** *oldecenturycolors.com* Simulated milk paint (acrylic latex) for exterior use **Pittsburgh Paints** *voiceofcolor.com* Historic Color Collection **Pratt & Lambert** *prattandlambert.com* "Green" latex paints; Williamsburg palette **Sherwin-Williams** *sherwin-williams.com* Exterior Preservation Palette **Solvent Free Paint** *solventfreepaint.com* Organic linseed-oil paint **Valspar** *valspar.com* National Trust documented line available at Lowe's

SPECIALISTS CJ Hurley Century Arts *cjhurley.com* Color consultants **The Color People** *colorpeople.com* Custom color schemes, online **Eterne Architectural Design & Color** *eternedesign.com* Color consulting & ornamentation for restoration

CURB APPEAL p. 80

BREEZE BLOCKS Villa Lagoon Tile *villalagoontile.com* More than 20 patterns of breeze blocks, as well as encaustic cement tile **Orco Block & Hardscape** *orco.com* Nine classic patterns, various tints & finishes Also see: **A1 Block** *a1block.com* **Angelus Block Co.** *angelusblock.com* **Atlantic Coast Precast (ACP)** *atlanticcoastprecast.com* **Carroll's Building Materials** *carrollsbuildingmaterials.com* **Niagara Block** *niagarablock.com* **Our Block Co.** *ourblockco.com* **Tileco Inc.** *tilecoinc.com*

BOOKS Concrete Screen Block: The Power of Pattern by Ron and Barbara Marshall (Palm Springs Preservation Fdn., 2018) Mid-century use with an emphasis on Palm Springs; identification of 250 block patterns **The Breeze Block Book** edited by M. Ward & S. Marshall (Uro Publications, 2019) About the resurgence of interest; modern fabrication techniques

FENCES Recent, comprehensive list of fence makers at *oldhouseonline.com/gardens-and-exteriors/fencing-sources/*

OUTSIDE IN pp. 82–7

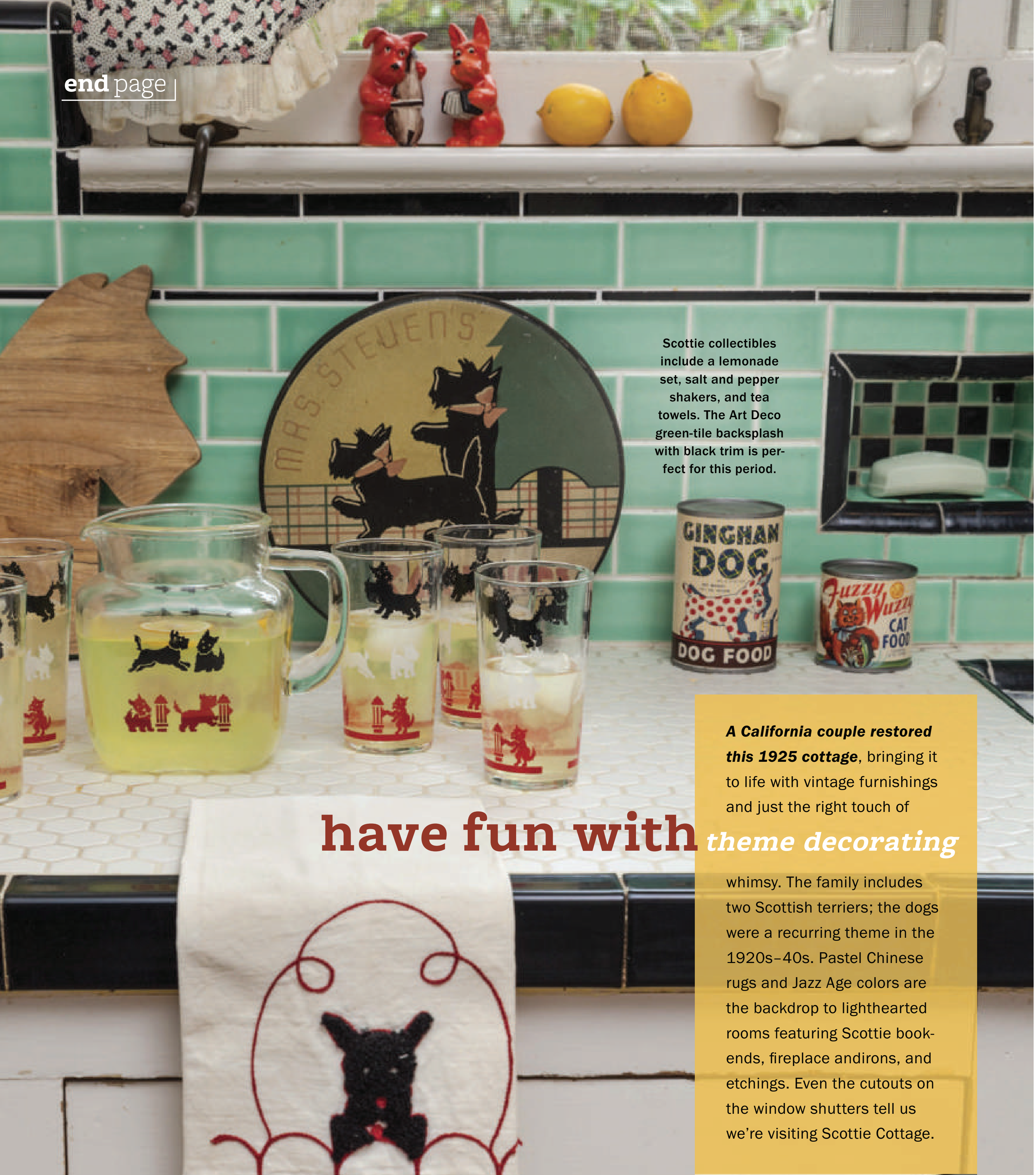
LANDSCAPE DESIGN Barry D. Archung Inc., Marblehead, MA: (781) 631-7575

MOON GATE custom **Boston Fence and Vinyl**, Beverly, MA: *bostonfenceandvinyl.com*

RED DOOR PAINT Moore Red 2000-10 **Benjamin Moore** *benjaminmoore.com*

ELM SLAB Berkshire Products, Sheffield, MA: *berkshireproducts.com*

DR PENDANT LIGHT design by Bertjan Pot for **Moooi** *moooi.com*



Scottie collectibles include a lemonade set, salt and pepper shakers, and tea towels. The Art Deco green-tile backsplash with black trim is perfect for this period.

have fun with *theme decorating*

A California couple restored this 1925 cottage, bringing it to life with vintage furnishings and just the right touch of whimsy. The family includes two Scottish terriers; the dogs were a recurring theme in the 1920s–40s. Pastel Chinese rugs and Jazz Age colors are the backdrop to lighthearted rooms featuring Scottie bookends, fireplace andirons, and etchings. Even the cutouts on the window shutters tell us we're visiting Scottie Cottage.

WILLIAM WRIGHT

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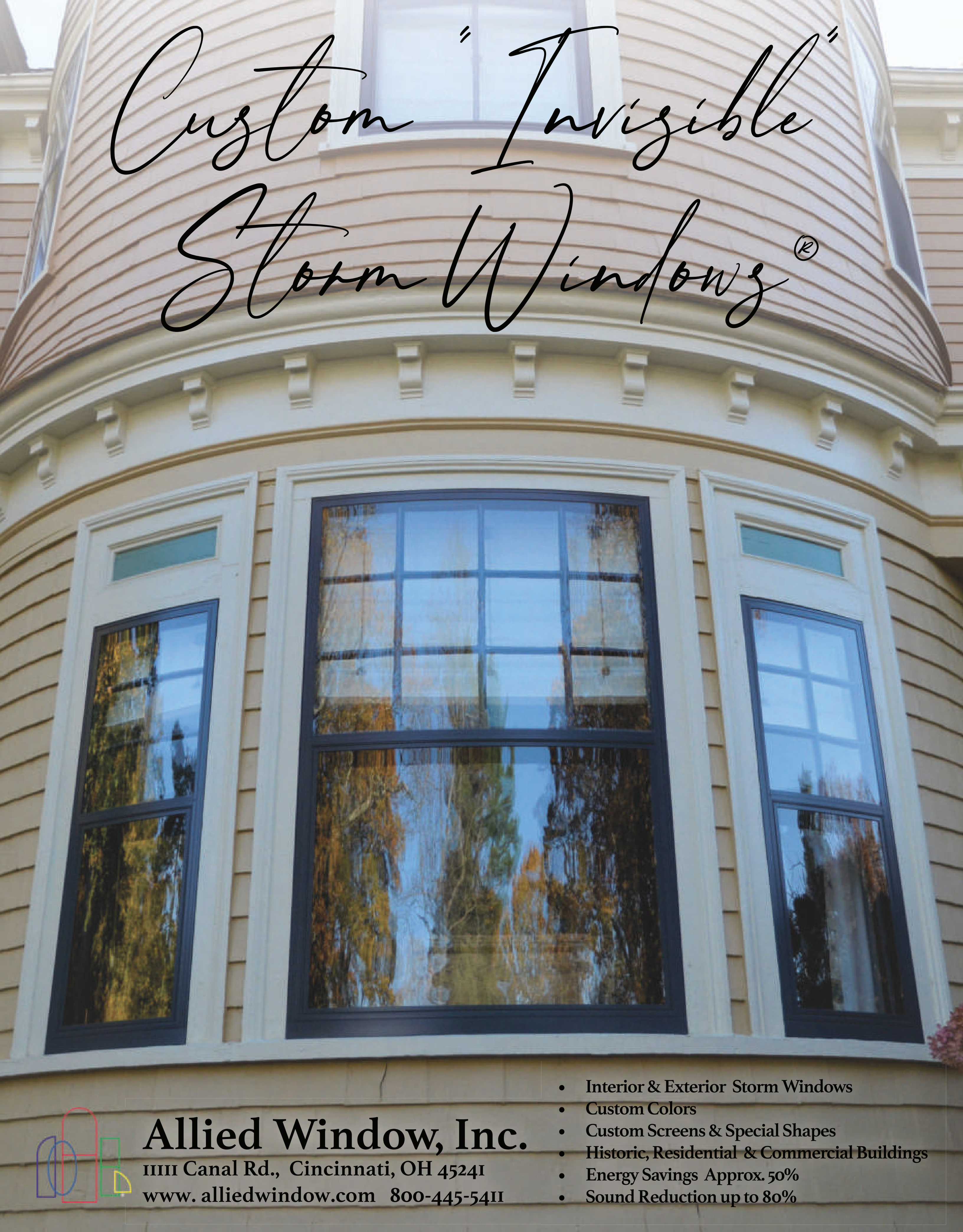

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